VOLUME CXXXIII JANUARY 5, 1928 NUMBER 2536

THE AMERICAN ARCHITECT

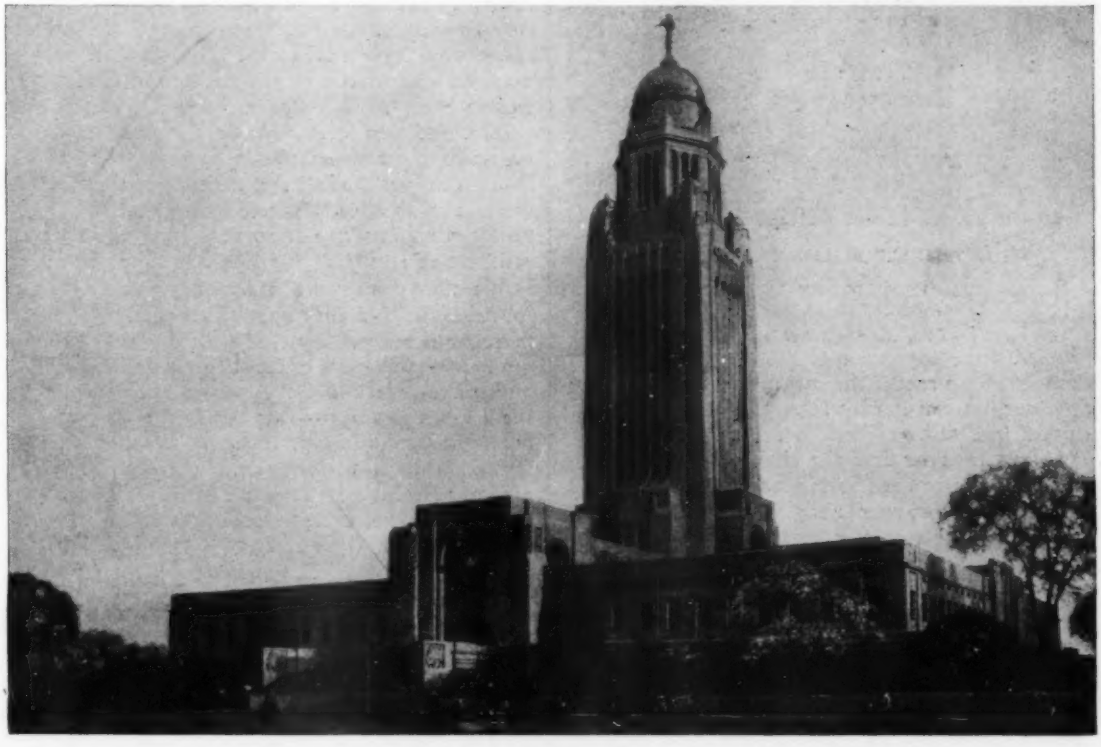
FOUNDED 1876

AMERICAN ARCHITECTURE SINCE THE WAR

A Decade of Development

By C. H. Blackall, F. A. I. A.

TEN years ago the world was in the throes of the Great War. That conflict and the reconstruction period which immediately followed constitute a remarkable epoch in human development. At the beginning the United States was a debtor nation with very little part in world affairs. Today it is the richest country in the world, it is constantly adding to its wealth, and the opportunities within and without have multiplied to an extent which would have been inconceivable a generation ago. The changes which have come in the political, social and financial fabric of the country have been equally marked in the artistic and architectural development and have been accompanied by radical



STATE CAPITOL BUILDING, LINCOLN, NEBRASKA—BERTRAM GROSVENOR GOODHUE, ARCHITECT

Reprinted from The American Architect of March 5, 1927

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"THE TRIBUNE" BUILDING, CHICAGO, ILL.

JOHN MEAD HOWELLS AND RAYMOND M. HOOD, ASSOCIATED ARCHITECTS

Reprinted from The American Architect of October 5, 1925

changes in the scope, the magnitude and the character such as can hardly be appreciated even when studied in detail.

Let us consider first the change in the attitude of the public toward architecture. An architect is dependent on his clients for all of his expression. He cannot, like a painter, create a work of art and then exhibit it to the public, but he must first find someone who is willing to spend money on a chance that the architectural result may be worth while. But with the plenteous supply of money now available, we find, especially in New York City, a willingness on the part of our clients to spend to an extent which would have been called reckless extravagance in the early years of this century, but which now is accepted as a matter of course. There are numerous cases of purely commercial buildings in which hundreds of thousands of dollars have been expended just for beauty, and the public realizes as never before that beauty in architecture is an asset, that a good looking building, a successful architectural design rents better, sells better and wears better than one in which the artistic element is subordinate to the so-called practical requirements. This has vastly enlarged the field of the architect as well as increased his individual opportunities. When a client is willing to spend three or four hundred thousand dollars just for bronze finish of the entrance to an office building and is willing to have that work carried out not by the lowest bidder but by the highest, it shows a state of mind which is very promising for the artistic development of our calling. Mere expenditure of money, of course, is not the architect's aim, but without such expenditure we do not have the opportunities which we can see as possibilities, and though it is far from being a fact that all expensive buildings are good architecturally, it is true in many cases that the liberality of a client permitting the architect to expend money on work of pure beauty is repaid in increased dividends besides contributing to the real art fabric of the country.

The practice of architecture as a profession and the attitude of the architects themselves thereto have changed to meet the largely increased opportunities. Probably never before in the world's history have architects had the responsibility and the success that have marked the last decade. Probably nowhere else in the world has commercial architecture risen so high as an art, a business and science, and as most of this development is within the scope of one generation, it is inevitable that the theories of practice and the methods of turning out work in an architect's office have been modified very profoundly. It was not so very long ago that an architect in reputable practice was supposed to sit in his office calmly, or impatiently, waiting for a job to be handed him on a silver platter. Perhaps there are occasions like that still, but they are not sufficiently numerous to constitute a precedent. The bulk of the work which has been executed during the last ten or fifteen years lies in the categories of hotels, office buildings, theatres, warehouses, factories, business premises and garages. Probably ninety per cent of the work which comes to an architect's office, except domestic work, is in one or the other of these categories, and nearly all of the buildings of any importance which have been launched of late years have been what we call promoted jobs, that is to say, enterprises in which the control is by stock ownership, the money invested being represented either by mortgages or by preferred stock, neither of which has a voice in the management, the real ownership being held by the common stockholders who put no money in but have all the control. It has followed, then, that if an architect is to have his share of such work, his chance of success is measured to a certain extent by

his standing with the promoters, so that today in a very large measure the architect gets his big jobs first from the promoters; after that, from real estate dealers or bankers; after that, in a very small degree from parties holding property in trust; and last of all, from individual investors.

Now, what has been the effect of this condition on the practice of architecture? A few years ago an architect who was associated or mixed up in any way with a promoter was looked at askance by his financially less fortunate brethren. But whether we admit it or not, whether call it for good or for evil, the profession has been forced to admit that the promoter exists and we get the bulk of our commercial work from him and his brethren. Of course, this does not apply to the monumental work, to churches nor to private work, but often in these lines the new conditions have brought changes. Personally, the writer cannot feel that the change has been inimical to professional accomplishment. The very fact that we may be dealing with a promoter often means a better chance to express ourselves untrammeled, to do what we think is the right thing artistically and architecturally, than if we were at the caprice of a building committee, a trustee or an individual. Furthermore, when we consider that the buildings which would admittedly be called the best buildings in the country have been promoted jobs, in which the architects have won some of their best laurels, it seems only fair to assume the promotion system has turned out for the good of the profession rather than the evil. This is speaking simply from the artistic or architectural standpoint. From the standpoint of business, the new distributing system for jobs has been productive of a great deal of good. An architect no longer can trust to luck or to the fortuitous help of a contractor. If he is acting for a promoter, he must run his business in a businesslike manner, and when we consider the vast demands of the engineering side of a great building, it is readily appreciated how much more an architect must be on to his job than ever before, and how remarkably greater are the material responsibilities which are laid upon him. Responsibility is always good for a profession. We had none in the good old days, but can hardly admit we have too much now.

So that the architect today, if he is to do the work which pays him best in money, and which gives him the largest opportunities, has very close relations with the promoter, a condition which did not exist a generation ago. The corallary of that is that the architect is no longer a single individual —he is an organization, and we find that nearly all the offices which are doing the large work are no longer a one-man organization, but are rather a co-operative group, including those who specialize in the different departments of design and construction. There is usually in this organization one who is pre-eminently a designer. There should be also one who is pre-eminently a business man, but we think it fair to say that in nearly all of the larger offices every member of the firm is fundamentally an architect and views the whole problem from the architectural standpoint, which certainly is not a condition to cause any regret.

TELEPHONE BUILDING, SAN FRANCISCO, CALIF.

J. R. MILLER AND T. L. PFLUEGER, A. A. CANTIN, ASSOCIATED ARCHITECTS

Reprinted from The American Architect of March 20, 1926

Then as an inevitable result of the promotion system and the organization of the architectural group, there has appeared the drummer whose sole business is to go out and drum up work for his establishment. We have seen his activity appear in a number of cases. We have heard of him often. We meet him rarely, and on the whole, looking back over the last ten years, the writer would be inclined to say the drummer as a means of obtaining work for an architect has not been a success, that while we all of us are glad to follow any lead which promises adequate rewards, we seldom get a

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job that way, and it is the architects who are on the fringe, who have no large ability of their own and have to hire their ideas, that are most prone to try this method. It would have been frowned on as unprofessional a few years ago. Personally, I do not like it and I do not think it pays, nor can I feel that it is a practice which has any real influence on the profession one way or the other.

Fifteen or twenty years ago there was a feeling very generally expressed that architects should be very closely related to the actual building, and if we are correctly informed, Mr. Flagg was one of those in New York who actually had a Building Department as an adjunct of the office and acted as the master builder. This was, in a sense, a reversion to the medieval conception of the architect. It was frowned on, as all changes are, but it had its decidedly good points. It did not last long. I do not know of a single architect today who favors it, or tries to avail himself of its possibilities, but while it endured, it did bring the architect into closer touch with his work, make him appreciate more fully the builder's side of the problem and in the long run made him a better architect, both in a practical and in an architectural sense. It does not pay financially for the one very reason that the kind of temperament which might make an architect good in his profession, might drive him on to the rocks as a builder, and conversely the builder's point of view in these days is essentially different from the architect's, so that while it has served its purpose and while for a few years it seemed as if other architects were following Mr. Flagg's lead, it has seemed to have entirely died out since the war.

We used to hear a good deal about the invasion of the engineer in the field of the architect. It is not easy to draw sure deductions from one's own generation, but looking back over the past decade, it would seem as if at no time was the architect so pre-eminently a leader in all kinds of operations, nor so thoroughly the master of the engineering sides of his profession as he has been in these years. Our engineering friends may claim a large share in the evolution of the skyscraper, but the engineering problems after all which are concerned in even the mightiest skyscraper are so elemental and straightforward that there is nothing mysterious about them, but it would seem as if rather the architects have invaded the engineering field, doing dams, bridges, mills, factories, etc., whereas only a few years ago this work was confined almost entirely to engineers. On the other hand, we do not find many engineers doing purely architectural work. There are a few great aggregations like Stone & Webster and Lockwood, Greene & Company, who started out as business organizations and have gradually added department after department, including a full fledged architectural department, but the writer cannot see in their work any menace to the opportunities of the architect—rather it is the other way. Firms like these make business and we get our full share of it.

BUILDING FOR AMERICAN RADIATOR COMPANY, NEW YORK

RAYMOND M. HOOD, ARCHITECT

Reprinted from The American Architect of November 19, 1924

Then there is a certain amount of building in which the architect may be both promoter and actual owner. In fact, there have been a number of cases of this kind. Here, again, a practice which might have been frowned on once, turned out in some cases at least to be a source of benefit to the architect and his client. An architect who is building for himself and has to face the immediate consequences of his own acts will sometimes get more real valuable experience out of one building which he tries to promote, finance and administer than he

would out of a dozen buildings which are brought to him in the course of his practice. The fact that many of these buildings do not pay at all and the architect loses money by them is, perhaps, a salutary experience, not less valuable than the managerial opportunities of which he avails himself. It has come into the practice of architecture that the architect may be in this double capacity when he is serving himself, and I am inclined to believe it has come to stay to a certain extent and will work out for good rather than for evil.

Let us now consider what has been the output as a result of these changed conditions.

There are types of buildings which have developed so much in the last decade that they almost may be called new branches of architectural activity. It is only a few years ago that the sole example of a large stadium was that which had been built by McKim, Mead & White for Harvard University, but in the past decade the number of stadia has increased until nearly every large city and many cities of moderate size have places of public amusement of this sort which are carried out to an extent which rivals that of the old Roman amphitheatres. An audience of 40,000 was spoken of with bated breath twenty years ago. Today we think nothing of an audience running up to 100,000, and these are not simply gambles of promoters, but are being put up also by municipalities, by many of the universities and in some cases by private initiative, as they have proven uniformly financially satisfactory. It is practically a new type of building and the precedent therefor has to grow with the demand. In seating arrangement we have not gotten very far away from the type of the Roman Coliseum, but in structures like the Yale Bowl, the only resemblance to the Roman prototype is in the oval plan and in the tiers of seats. It is essentially a new problem and has been met on the whole in a very satisfactory manner and with sufficient regard for architectural possibilities to rank it as one of the achievements of the past decade.

WOOLWORTH BUILDING, NEW YORK

CASS GILBERT, ARCHITECT

Reprinted from The American Architect of March 26, 1913

A type of specialized architecture has been offered by the professional buildings which are beginning to appear in Chicago, New York, St. Louis, San Francisco, Philadelphia and Cleveland and will find echoes elsewhere. These are buildings erected exclusively for practitioners of one profession, such as dentists, or doctors, and differ from the ordinary office building in that they involve new problems, ranking them in certain instances with hospitals. Architecturally, on the exterior there has not been developed a type of characteristic appearance, but possibilities are offered for the coming generations to solve the problem of the professional building so it will be as characteristic as the stadia or our theatres.

Another highly developed type which has sprung into place within barely more than ten years is the metropolitan moving picture house. There is really nothing in past architectural history which serves as a prototype for such theatres as the Paramount in New York, the Metropolitan in Boston or the Chicago Theatre in Chicago. Money apparently is no consideration whatever, and the architect who can be most lavish in his decoration, most magnificent in his scheme, stands the best chance of repeating his efforts and winning recognition. The motion picture has made it possible to cater to enormous audiences two, three and four times a day, and by the combination of interests, overhead expenses have been kept within bounds so that the profits which would have been impossible for a small theatre, or with independent units, become very large when operated through one of the mighty chain theatres. A few years ago a rental of $50,000 a year for a theatre seating 1,500 to 1,800 people was considered high. This was on the

basis of about $30 a seat. Today the large houses can take care of 6,000, and a rental of as high as $80 a seat is paid in some cases, with profit to the theatre and without risk to the owners. One of the recent metropolitan motion picture houses was reported to have been sold for $14,000,000 in cash. In the light of such figures a difference of half a million more or less in the cost of the house when expended in more elaborate fittings or finer workmanship, seems justified and gives to the architect

SHELTON HOTEL, NEW YORK

ARTHUR LOOMIS HARMON, ARCHITECT

Reprinted from The American Architect of February 14, 1923

an opportunity which would have been otherwise impossible. It is an interesting fact in connection with these large amusement palaces,—for they are surely that,—that the architects who have made the most conspicuous successes in designing them have not been men who by their architectural achievements elsewhere would be classed at the head of their profession. Rather they are the younger men who have grown up and specialized in this particular line and have been able to capture the good-will of the film magnates and give them what they and the public want. The leaders of the profession for some reason have hardly ever had a chance to do these large theatres, though there have been numerous cases of the best of the talent being employed for the smaller houses, such as the extremely successful Eastman Theatre at Rochester, designed by McKim, Mead & White. Nor is the choice of the architect for these picture houses a result of willingness to work cheaply. On the contrary, there never has been any set of clients who were more lavish in everything which conduces to the best results than the moving picture companies. The fact that these houses are very largely controlled by people with very little artistic expression, often alien in spirit to American art and progress and solicitous primarily to catch the fickle public, is responsible in many cases for some of the outrageous atrocities which have been perpetrated in the name of art, but considering that they are a direct appeal to the public, and to a public also whose intelligence is none too high on the average, and that the avowed purpose of building these theatres is to make money and not to advance art, we have reason for a great deal of comfort that even at their worst the moving pictures have contributed so much to our national architecture.

There are several types of picture houses which are unique. California has led to a very considerable extent. The Grauman Theatre in Los Angeles, carried out in Egyptian style, with some of the decoration applied directly to the concrete construction and the whole elaborated in a most dazzling manner, and perfectly consistent throughout, is one of the most successful houses of this sort. The new Grauman Theatre in the Chinese style in Hollywood is also extremely interesting in every way and quite unconventional. Then there has been a number of theatres erected in what has been designated the outdoor style in which the interior of the theatre is made to give the effect of being in a garden, or public square, looking out from the square at the buildings simulated on the side walls, with a blue star-studded sky overhead. Such a theatre is very pleasant to most people. It permits of plays of light and color which are extremely fascinating, and some of the houses so designed are exceedingly well thought out.

Of the metropolitan theatres the Roxy in New York, by Walter W. Ahlschlager, is well worthy of careful study. It is the last word in elaboration —indeed, it could easily be called overdone—if we forget that in a problem of this kind the accent must be emphasized and that the appeal to the sense through the architecture permits of an elaboration which would be wholly out of place in any other architectural design. Incidentally, the plan of Roxy's theatre and the easy approach led up through the main entrance by means of clever color and lighting effects to the magnificence of the auditorium itself, constitute a whole which is really a creation in architecture, however much we may differ in detail on matters of taste. After all, architecture is not a fixed science, and especially with the moving picture houses it is a case of effect rather than of reason, and all the old rules about decoration and interior fall by the way when we try to say why these theatres are so successful.

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The motion picture house has cut very seriously into the field of the so-called legitimate theatre, without, however, diminishing the number of new houses which appear in the large cities every year. One of the most recent and striking of these houses is the Ziegfeld in New York which was designed by Urban, who though an architect by training, had won his reputation as a scene-painter and decorator. The plan is an oval and the whole interior is egg-shape, both as to dome and walls, the decoration consisting of a continuous painting over the whole surface, walls and ceilings, a network of vines and leaves with large sprawling figures on a very large scale appearing at intervals; a very bold, original scheme of decoration, but one which seems more fittingly adapted to moving picture houses than to a regular theatre. The same architect in conjunction with Mr. Morris has been commissioned to design the new Opera House in New York, and the artistic world will await with apprehension what the outcome may be.

There have been also many smaller, intimate theatres built, which are classed as the community or guild theatres, some of which are extremely well planned, carefully and soberly decorated and well adapted to their purpose, notably the house of the Theatre Guild in New York and the Pasadena Playhouse, the latter of which is unconventional and very well adapted to its purpose and at the same time a very interesting piece of design.

The changes which have come about in the past decade have not been without their great influence on public buildings and even domestic work, though in these lines there has been a development rather than a change, and no strikingly new lines of thought or expression have shown themselves. But even in monumental work we find a certain reflection of the liberty and freedom of thought which is so marked a feature in what we would call the promoted work. The steady current of work which supplies the cash and makes the large office pay is the promoted work,—theatres, office buildings and hotels. The architect who can at the same time venture into the field of monumental work finds himself a great deal better off than if he did not have the promoted work to fall back on. It is doubtful, for instance, if the Nebraska State Capitol would ever have been designed as it was, much less built, if the architect had not had a preliminary training and a chance to try his wings and let his fancy soar in the promoted work, where the liberty given him was a great deal more than is usually accredited to the case of a State Capitol. The fact that the architect has so much large work now enables him to speak authoritatively even on matters of religious art, the highest prize of the profession. Mr. Cram is doing the New York cathedral, and doing it most excellently. He is also not averse at least to a skyscraper, nor to the advantages of association with a promoter, and while he may not agree with me, I feel it is fair to say that he is freer, more independent, more logical and more constructive in his religious work very largely because of his experience along commercial lines.

In the other conventional established lines of work there is less to be recorded in the way of originality. Our hotels are perhaps larger than before the war, but certainly they are no better. California has developed a very marked Spanish-

Photo by Wurts Bros.

HECKSCHER BUILDING, NEW YORK

WARREN & WETMORE, ARCHITECTS

American type in a number of its public buildings, and the recent eruption of building activities in Florida threatened for a while to upset many of our ideas of how a hotel or a private dwelling should be designed, but on the whole there has been very little change in these lines. In private work we find a group of very serious, able architects, like Gregory and Mellor, Meigs & Howe, doing most excellent work in a free, intimate style which cannot be said to be copied from anyone, but is recognizable as thoroughly American in its antecedents and application, characterized very largely by a consideration for wall surfaces finished in rough plaster and for a concentration of finely wrought out details about doors and windows. In religious architecture we are seeing the very happy culmination of the years of waiting for the Cathe-

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dral of St. John the Divine, and in Washington the Catholics and the Episcopalians are both building very ambitious cathedrals that vie with Old World stuff both in magnitude and in elaboration of detail, but these are not of the newer architecture so much as applications of the older principles with

OHIO BELL TELEPHONE COMPANY'S BUILDING, CLEVELAND, OHIO

THE HUBBELL & BENES COMPANY, ARCHITECTS

Reprinted from The American Architect of September 20, 1927

which we were familiar before the war so enlarged our horizon. The one great outstanding change which has come about in American architecture is in the treatment of the skyscraper. In that domain American architecture has achieved its most striking success. It is one of the most surprising developments that the world has ever seen, not only for the originality of the architectural motives which are employed, but also for the rapidity with which the ideas have spread and completely changed the ideals of what constitutes a modern building. The writer remembers very vividly a convention of The American Institute of Architects held in Pittsburgh in 1899, when the problem of the modern skyscraper was discussed. Before that period the accepted design for a tall building was properly a series of stories piled one upon another, each story with its order, cornice and base. The building of the National Surety Company by Bruce Price struck a new note when he disregarded stories as such and treated the windows as mere incidents in the wall surface, and from then on the most advanced idea regarding a skyscraper was that it should have a very marked base, a long stretch of plain plinth, so to speak, and a crowning cornice, the whole somewhat on the idea of a column. When the skyscraper reached 20 stories and more, such a division was impossible, for no cornice on a 20-story building could be proportioned to the mass of the whole without being absurdly out of scale. No real advance was made in the designing of tall buildings until just after the Great War. George B. Ford came back from Europe with some very clear ideas of what a modern city should be. The opportunity presented itself just right, and he was able to work out some of his ideas in as-

EVENING POST BUILDING, NEW YORK

HORACE TRUMBAUER, ARCHITECT

Reprinted from The American Architect of July 5, 1926

sociation with others who were equally interested in the problem, and the result was the New York Zoning Law of 1916, which was the first step toward the new scheme of design for city buildings. The keynote of the whole new movement is the step-back principle, which has come to be so well known by so many brilliant successes that it

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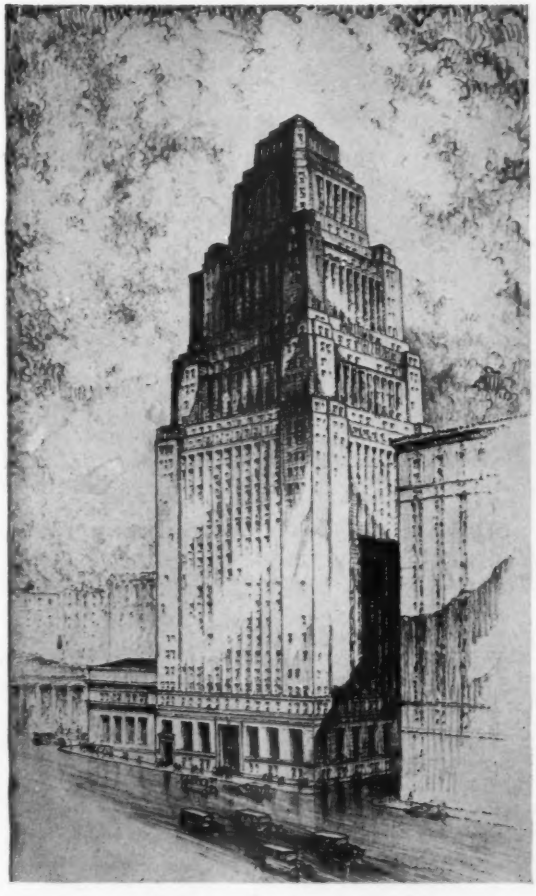
needs no description. There is nothing new about this. Exactly such construction was used for the Tower of Babel, for the Hanging Gardens of Babylon, and in more recent times we have had many cases where buildings have diminished in areas as they grew in height. John M. Carrère formulated a scheme for New York buildings which was partially carried out and which was attempted in a few cities. His idea was that a building should be restricted in its outside dimensions so as to come within the limits of a plane carried up from the opposite side of the street at an angle of about 20 degrees, allowing a straight frontage on the street line of a certain determined amount and successive setbacks beyond it. But the real application of the pyramid idea was in New York



BUILDING FOR EQUITABLE TRUST COMPANY, NEW YORK
TROWBRIDGE & LIVINGSTON, ARCHITECTS

City after the enactment of the existing Zoning Law, and this law had at once a determining effect on the aspect of the buildings and the skyline of the city.

Another occurrence contributed very much to the development of the idea. About 1922 *The Chicago Tribune* instituted a competition for its new building. The competition was widely advertised and attracted artists from all over the world, and among them a design was submitted by Saarinen, the Finnish architect, which employed

BARCLAY-VESEY TELEPHONE BUILDING, NEW YORK
McKENZIE, VOORHEES & GMELIN, ARCHITECTS
Reprinted from The American Architect of November 20, 1926

the new principle in a very convincing manner. His design was placed second, John Mead Howells and Raymond M. Hood winning the competition with a straight shaft set back only very slightly in the upper part, but Mr. Saarinen's design was a distinct advance toward the present step-back construction.

About the same time also Mr. Goodhue worked out the design for the Nebraska State Capitol in which he embodied some of the most advanced ideas which have found favor in modern buildings, and in many respects it is fair to ascribe a very considerable amount of the credit for the way buildings are designed today in this country to Mr. Saarinen and to Mr. Goodhue.

The mere setting back, however, is not the whole

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story. The building of fifteen or twenty years ago would have belt courses, a marked cornice and probably some kind of a base. The building of today has neither. The two characteristics of the tall buildings of New York and their imitators all over the country are their absence of string courses and horizontal members generally, crowning members and base, and the substitution therefor of marked vertical lines, a serrated or broken-up skyline and a treatment of the building in mass by setbacks and projections. These two features, plain wall surfaces and the setback, are what mark the American architecture of today as applied to tall buildings, and they constitute a distinct innovation, one might almost say a break, in the tradition regarding such structures. It is interesting to note that this absence of cornices, the treatment of vertical lines and the mass design are also features of

SOUTHWESTERN BELL TELEPHONE BUILDING, ST. LOUIS, MO.

MAURAN, RUSSELL & CROWELL, ARCHITECTS

the very oldest and most primitive buildings, such as the Assyrian and nearer at home, the Mayan.

One of the earliest buildings in which the principle of pyramiding by setbacks was carried out was the Heckscher Building on upper Fifth Avenue, by Warren & Wetmore, in 1921, a very interesting grouping in mass and a simple, straightforward even if somewhat elaborate treatment in detail. I give the dates only approximately. Then in close succession followed the American Radiator Company's building in 1925, one of the most daring departures from precedent that architectural history has ever seen. The designer, Mr. Hood, conceived the idea of treating the building as if it were like one huge cinder, incandescent at the terminals. He also combined with it the setback fea-

STANDARD OIL BUILDING, NEW YORK

CARRÈRE & HASTINGS AND SHREVE, LAMB & BLAKE, ARCHITECTS

Reprinted from The American Architect of January 14, 1925

ture in the upper part and accented the vertical lines, the window fading into the dark mass, but the striking innovation was in building a tall office building entirely in black brick and terra cotta and crowning the top with a profusion of gold ornament applied directly to the structural material. The result is one of the most interesting buildings in this country and one which combines in itself practically all of the features which have been so widely imitated elsewhere. It is essentially a building designed in color in mass with accents of gold, and anything more different from the conventional ideas which have for centuries reigned in architectural circles could hardly be imagined. It is to be doubted if any country could have produced a building of this kind in so short a time and so completely at variance with its own traditions and with that of its neighbors.

About the same time was the 35-story Hotel

Shelton, by Arthur Loomis Harmon, which is a study in planes and mass, handled with the utmost skill so that from every point of view the building is harmonious and composes well, something which is by no means the rule with all the tall buildings in New York. In the Shelton the structure is of a light brick and the designer played with his material, used different tones, rough and smooth, marked some of the vertical lines with slightly projecting brick, breaking the bond at intervals, and succeeded in giving a real texture to the surface which is a delight to the eye without in anywise detracting from the dignity of the mass. Then the detail, which of itself amounts to a great deal, though in reference to the mass of the building is slight, is very well handled in Byzantine style with most excellent carving carried out in limestone. A very successful building in every way, and one of the best types of the newer style of design for skyscrapers.

Slightly preceding this building was the Standard Oil Building on lower Broadway, by Carrère & Hastings and Shreve, Lamb & Blake, in which very pronounced difficulties of site and irregularities of outline were cleverly met and the forty more stories piled up in a manner which is extremely imposing. Here the mass counted for nearly everything. Windows are mere incidents in the wall. The detail is wholly subordinated and the material is lost in the general effect. In the Cunard Building, which was built a little earlier by Benjamin Morris, there is not a very decided breaking away from precedent on the exterior, but the interior has a magnificent counting room for the Steamship Company carried out with a domed ceiling somewhat after the Villa Madama style, but with individuality and a most charmingly successful decorative effect. Then followed the San Francisco Telephone Building by J. R. Miller, T. L. Pflueger and A. A. Cantin, in 1926, the Cleveland Telephone Building by The Hubbell & Benes Company in 1927, and the Barclay Street Telephone Building in New York by McKenzie, Voorhees & Gmelin, in 1927, three structures which deserve to rank among the great productions of the period, all of them in a similar style as far as relates to mass and treatment in plan—all of them very successfully co-ordinated in all their parts—satisfactory in color as well as in mass—and all of them handled in detail in a way which is most strikingly original as compared with anything that has been produced anywhere else in the world for the last few decades. Indeed these buildings are what can be called the last word in architectural development and are so totally different in conception and in manner of carrying out that they cannot be compared with anything that preceded them except in their evident appreciation of the problems involved and their frank, direct manner of meeting the same. The *Evening Post* Building in New York by Horace Trumbauer is also another noteworthy example of this type of building.

The list might be extended indefinitely. There is an increasing number of tall buildings of this type rapidly approaching completion in all our large cities, which exemplify this most remarkable development of architecture, a development such as the world has never seen before and of which we cannot justly presage the end. When one remembers that the Metropolitan Tower dates only from 1909, the Municipal Building from 1910, the Woolworth Building from only 1913, the Bush Terminal on 42nd Street from 1917, and that these buildings are in one way out of date already as far as the scheme of design is concerned, and when one realizes that all these changes in the designing of the skyscraper have come practically within less than ten years, one begins to appreciate how rapidly we have moved since the war and how astounding the growth has been. And looking back at such buildings as the Shelton, or the Barclay, or the American Radiator and seeing how this style has taken all over the country, not half-heartedly but altogether and accepted as the typical American treatment today, the wonder is not that it has come as it has, but rather that it did not come long ago and that the first initiative suggested by men like Carrère or Goodhue was so slow in taking effect on the profession. We cannot say whether or not this new style has come to stay. Undoubtedly there will be further developments of which we can only dream, but certainly it has meant a tremendous boon to the whole profession and the public as well, and all who have to do with building design or construction have profited by this newest of architectural manifestations.

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MODERN FIGURE SYMBOLIC OF MUSIC

VICTOR FRISCH, SCULPTOR

XUM

EDITORIAL COMMENT

ONE of the most striking characteristics of modern architecture in this country is the placing of emphasis on vertical lines. The idea was first brought prominently to the attention of American architects by a member of the profession in Europe who saw in its application to our skyscrapers a logical solution of our peculiar problem. Do not misunderstand us in the use of the word "modern." By it, we mean living, alive, of today—and not eccentric, bizarre, different merely for the sake of being different, as some would interpret the word. Living architecture means honesty in design, expressed in materials and methods at hand. During the ensuing year, THE AMERICAN ARCHITECT will devote its pages more fully to recording the progress of modern or living architecture in this country. Its editors believe that the magazine will be of far greater value to the profession if it gives recognition to the efforts of progressive architects in creating designs which reflect American ideals of today. In other words, THE AMERICAN ARCHITECT hopes to keep abreast with the times. The pages of this magazine, during its fifty-two years of service, faithfully record the history of architecture in this country. Yet during that entire half-century the changes have been gradual, and it is only in comparing the work of one year with that of another at least ten or fifteen years before or after that we see any real marked difference. But we stand on the threshold of a new era today. Nineteen twenty-eight gives promise of being a milestone in the history of American architecture. To some, the radical changes which have already appeared are a shock. There are those who claim that the modern tendencies are only a fad and must not be taken seriously. They go so far as to express the hope that posterity will not even know that such things were the fruits of our age. The editors of this journal take a very different stand. They claim that such ideas as these hinder progress and prevent the development of originality and creative ability. THE AMERICAN ARCHITECT intends to do what it can to assist in the development of progressive ideas of merit. At such a time as this, the ideas of modern expression created by an architect in one part of the country are eagerly sought by those in other localities. The magazine truly reflecting the work of men in all sections can be a most valuable means of inspiration. It would seem that that magazine which recognizes the value to the profession of recording modern tendencies in various localities of the country serves its readers best. In that way, and in that way only, the magazine becomes, as it should, a journal of current news. We are often too free to criticize the work of architects in other localities than our own without fully understanding the conditions of their problems. At a glance, we say that the design of a building is good or bad architecture. We too often use the expression that a building is lacking in "beauty." What is beauty? Is it not merely taste? A building which one may think beautiful may be considered atrocious by another. But architecture, as an expression of prevailing social, economic and intellectual conditions in materials at hand, is the same from one end of the world to the other. We should criticize architecture only when understanding the conditions of the locality in and under which the building is designed and erected. The social and economic conditions in small communities are generally less developed than in the metropolitan districts and the standards of architecture are affected proportionately. In fact, prevailing conditions have such a decided effect on architectural design that it is often unwise for an architect practicing in a metropolitan district to attempt to design a building to be erected in some small town. The building may at once appear out of place and result in severe criticism of either the design in question or of other buildings of the town, designed by local architects, which may actually better express the conditions of the locality. On the other hand, the effect of such a building may tend to raise the local standards, resulting in a finer expression of architecture throughout the entire section.

Let us, then, make a new year resolution to be broad and tolerant. Let us not be too harsh in our criticisms and let us encourage the development of ideas which have as their foundation the fundamental principles of architecture. If 1928 is to be a happy year for architecture, as we so confidently expect it to be, it will present opportunities to the architectural profession which will almost surely result in it being a happy year for those who grasp them.

CRITICISM of the plans and specifications prepared by architects and by engineers upon which competitive and binding proposals are desired is not confined to any one locality. Inadequate and inaccurate plans and vague specifications including the old familiar "blanket" clauses have long been a source of annoyance to many members of the architectural profession, as well as to the contrac-

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tors who are required to submit bids upon documents of this character. As might be expected, the most vigorous complaints have emanated from contractors regarding this condition which is not an easy one to remedy. Advancement in methods employed in architectural schools have tended to help the situation, but along with this there has been an increasing complexity in the building industry and the entering into private practice of young men of perhaps insufficient experience to retard the progress that might otherwise be expected. It should be noted that in including inexperienced men among the factors that are responsible, we used the word "perhaps." We are not so sure that this is a very large and important item. We do know that one of the principal causes of this highly unsatisfactory condition existing in the building industry is due to that small group of men that exist in every industry. This group is made up of two classes. One includes those who lack the knowledge that entitles them to full admittance in their profession or work. State registration laws intended to help this situation are not stringent enough to have marked effect on the question at issue. The second class comprises those who undertake to work for less than what others know is a minimum amount of money required to produce a satisfactory result. Having taken the work at too low a price they endeavor to avoid financial loss or to increase their profits by slighting the work or to use a common expression, "get by" with as little labor as possible. Let us eliminate from discussion those who are deliberately dishonest. In the building industry we find contractors who neglect to do what they know, or should know, ought to be done in the construction of a building, who fail to follow plans and details, and who are not above doing less than they have contracted to do. This is one reason why architects are employed to supervise the construction of buildings they have designed. But the existence of an analogous condition in the contracting field, does not excuse the often complained about condition with regard to improperly prepared architectural documents.

Recognition of this matter by the building industry in Boston has resulted in the establishing of a Board of Reference by the Boston Society of Architects, in co-operation with the Boston Building Congress and the Boston Society of Civil Engineers. About one year ago more than fifty quotations from specifications and plans current at that time were brought to the attention of the above organization. Criticisms mainly related to vagueness or insufficiency of information in documents submitted to bidders. A Joint Committee was organized to investigate existing conditions and to make a report with recommendations. As a result of the work of this committee, the Boston Society of Architects decided that to deal properly with the situation, a permanent board should be set up by the society in co-operation with other interested organizations. This was done with the belief that if such a board considered criticisms, used its influence to adjust cases, and developed minimum standards to be observed in the preparation of plans and specifications the makers of plans and specifications would have a clearer understanding of the importance of presenting their problems with fairness, precision and definiteness and co-operate in accomplishing this end.

The Board is composed of twelve members; five selected by the Boston Society of Architects, five by the Boston Building Congress, and two by the Boston Society of Civil Engineers. The procedure of the Board is understood to be somewhat as follows: Whenever a contractor competitively bidding on plans and specifications, discovers requirements which, in his opinion, are unfair as to general conditions and guarantees or inadequate explanations, he is invited to submit the matter to the Board before the competitive proposals are handed in. If the criticism is held to be justified, the matter will be called to the attention of the maker of the plans and specifications. If the criticisms are not satisfactorily answered, he will be asked to amend them or issue information to cover the omissions or defects. If amendments cannot be made due to lack of time, but assurance is given that hereafter such inadequacies will not occur in his work, the Board will consider the case closed. If the maker of the plans and specifications refuses to acknowledge the justice of the criticism and to correct them in future work, the Board will then make a formal report on the case and file copies with the proper offices of the Boston Society of Architects, the Boston Building Congress and the Boston Society of Civil Engineers. The cases considered will be used as a basis upon which to formulate a code of practice. The Board has no intention of intervening between architects or owners and contractors after the contracts have been awarded, or, in other words, of acting as arbitrators.

In the past, attempts to provide a means for improving incomplete plans and indefinite specifications have been without marked results. The architects in Boston have agreed that the principle involved should be supported. While the actual power of the Board of Reference, as in the case of any similar board or committee, is limited, the real power behind the Board is public opinion. Organized opinion has in the past proven effective and we shall be very much interested in learning, after the Board of Reference has functioned a sufficient period of time, whether the steps initiated by the Boston Society of Architects in co-operation with the other interested bodies will prove effective where other methods have failed.

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BUILDING FOR PENNSYLVANIA POWER & LIGHT COMPANY, ALLENTOWN, PA.

HELMLE, CORBETT & HARRISON, ARCHITECTS

(See detail drawing on back)

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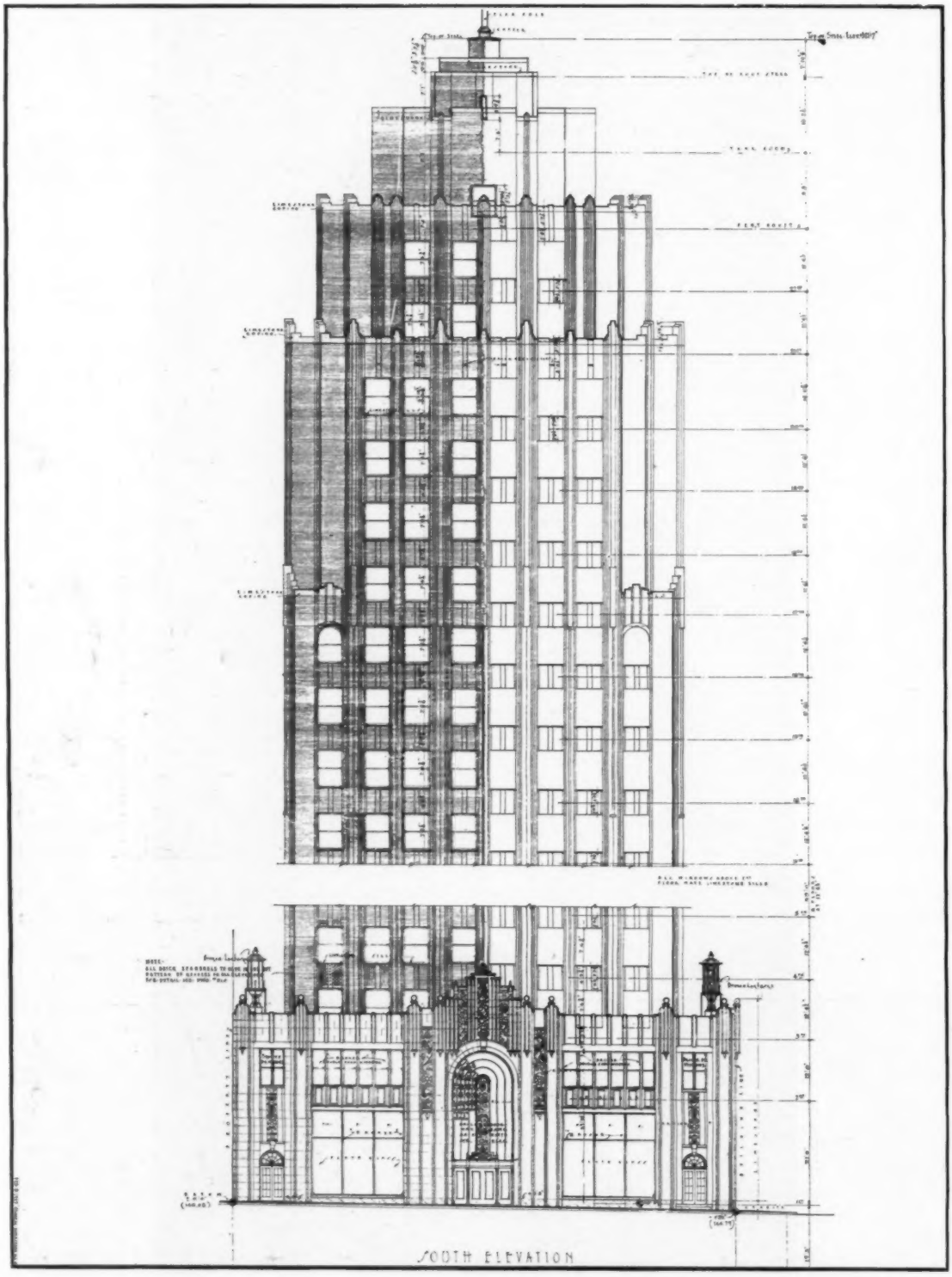


FRONT ELEVATION, BUILDING FOR PENNSYLVANIA POWER & LIGHT COMPANY, ALLENTOWN, PA.

HELMLE, CORBETT & HARRISON, ARCHITECTS

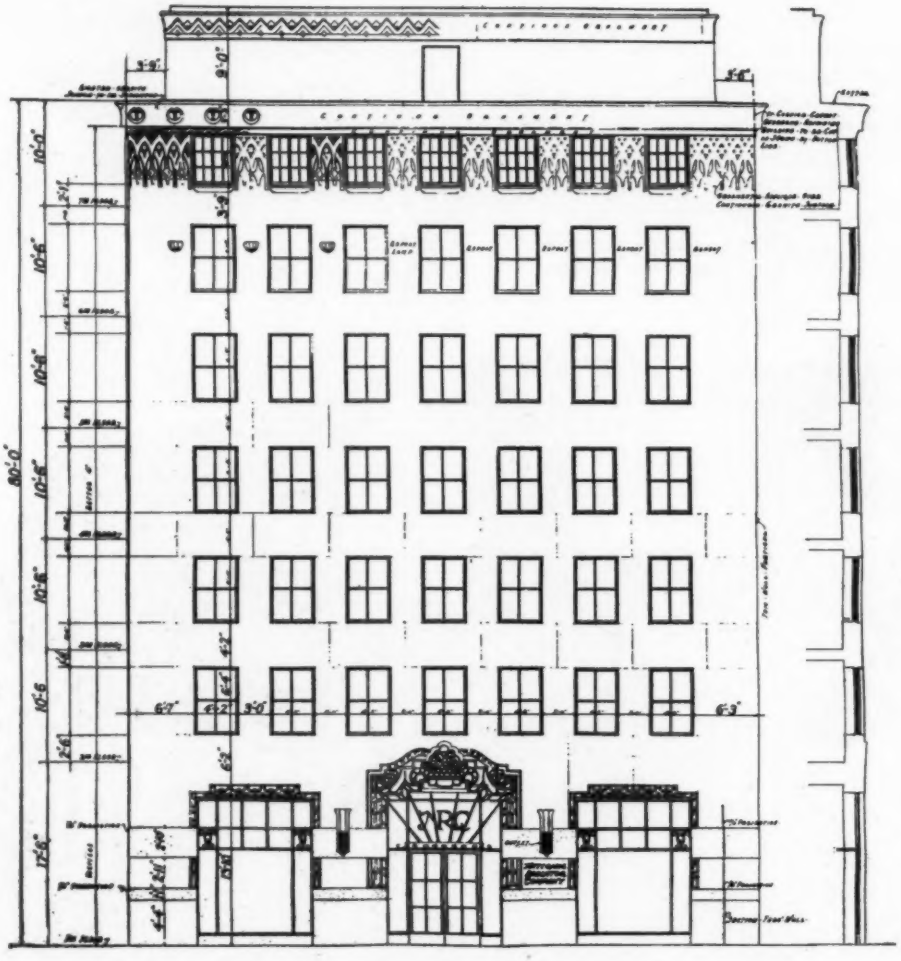
DETROIT PUBLIC LIBRARY

BUILDING FOR NATIONAL RADIATOR COMPANY, LONDON, ENGLAND

DESIGNED BY RAYMOND M. HOOD; GORDON JEEVES, RESIDENT ARCHITECT

(See detail drawing on back)

XUM

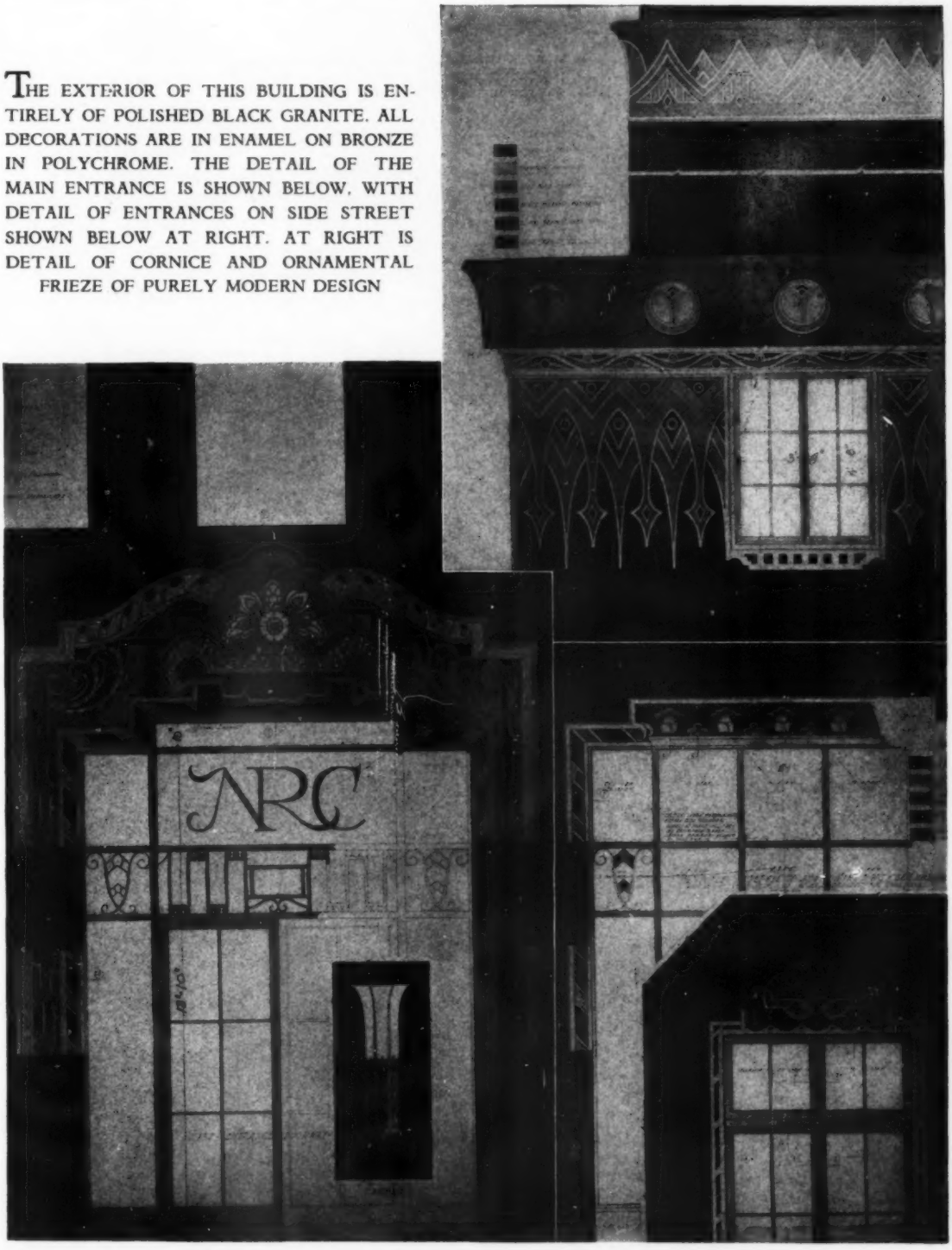


ELEVATION OF FRONT—SCALE: 1/16"=ONE FOOT

BUILDING FOR NATIONAL RADIATOR COMPANY, LONDON, ENGLAND

DESIGNED BY RAYMOND M. HOOD; GORDON JEEVES, RESIDENT ARCHITECT

THE EXTERIOR OF THIS BUILDING IS ENTIRELY OF POLISHED BLACK GRANITE. ALL DECORATIONS ARE IN ENAMEL ON BRONZE IN POLYCHROME. THE DETAIL OF THE MAIN ENTRANCE IS SHOWN BELOW, WITH DETAIL OF ENTRANCES ON SIDE STREET SHOWN BELOW AT RIGHT. AT RIGHT IS DETAIL OF CORNICE AND ORNAMENTAL FRIEZE OF PURELY MODERN DESIGN



ORNAMENTAL DETAILS, REPRODUCED TO SCALE ONE-QUARTER INCH

BUILDING FOR NATIONAL RADIATOR COMPANY, LONDON, ENGLAND

DESIGNED BY RAYMOND M. HOOD; GORDON JEEVES, RESIDENT ARCHITECT

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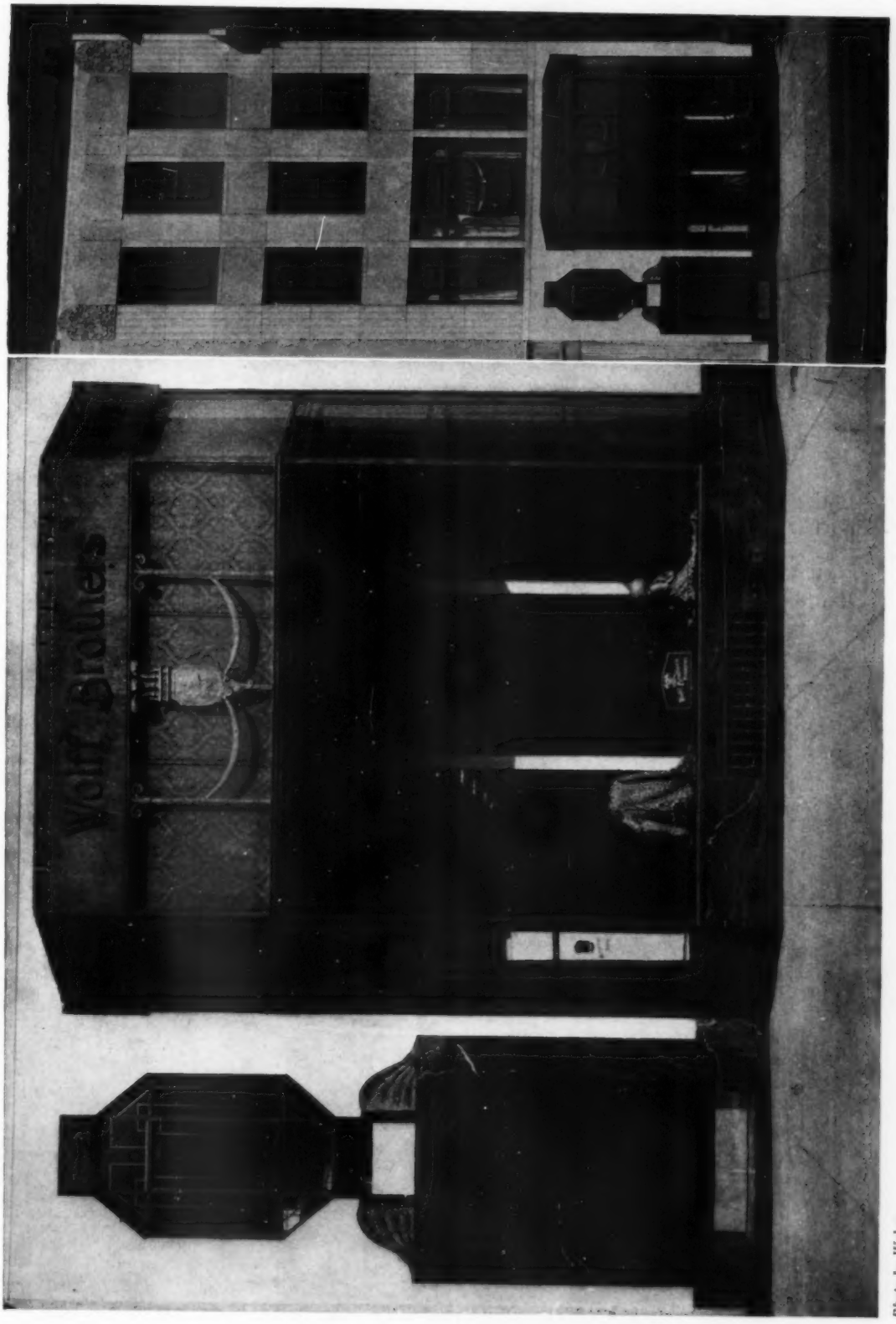
PROPOSED DECORATIVE TREATMENT OF COLUMNS IN LOBBY OF A MODERN OPERA HOUSE: THE FIGURES REPRESENT CHARACTERS OF WAGNER OPERAS: OTHER GROUPS ARE SUGGESTIVE OF THE WORKS OF OTHER COMPOSERS

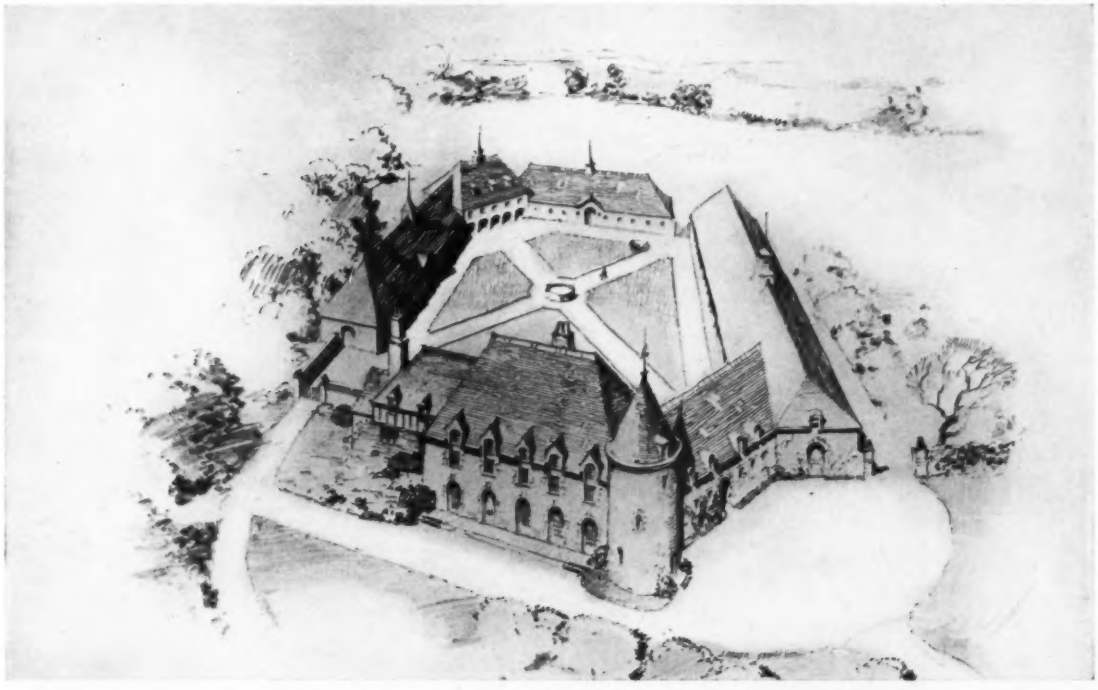
VICTOR FRISCH, SCULPTOR

XUM

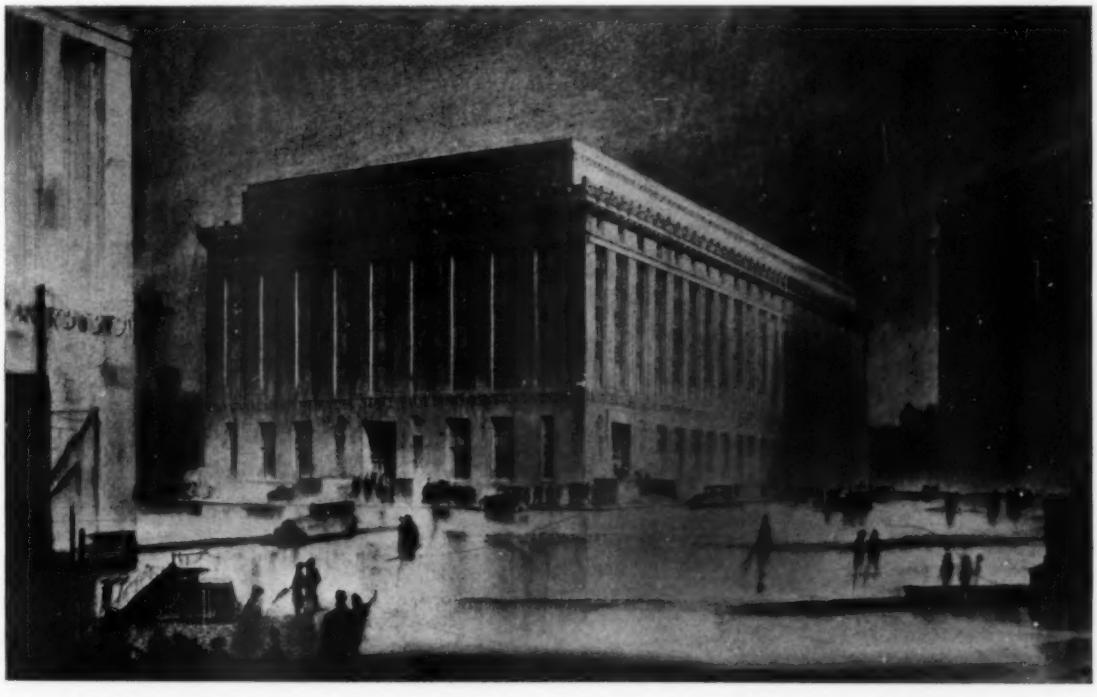


STORE FRONT IN MODERN STYLE, BOSTON, MASS.
STRICKLAND, BLODGET & LAW, ARCHITECTS

Photo by Weber



WESTCHESTER BARRACKS FOR STATE POLICE. REMINISCENT OF THE SMALL FARM MANORS OF NORMANDY, THE GROUP COMPRISES BARRACKS, GARAGE, STABLES, BARN AND WORKSHOP



NEW YORK STATE OFFICE BUILDING IN NEW YORK CITY. CLASSICAL IN DESIGN, IT WILL HARMONIZE ARCHITECTURALLY WITH THE WHOLE SCHEME OF THE NEW CIVIC CENTER WHICH IS GROWING UP NORTH OF THE MUNICIPAL BUILDING

SULLIVAN W. JONES, STATE ARCHITECT

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MODEL OF NEW CITY HALL, BUFFALO, N. Y.

HOWARD L. BECK, CITY ARCHITECT

DIETEL & WADE, CONSULTING ARCHITECTS

XUM

DESIGN FOR APARTMENT HOUSE, NEW YORK CITY

JOHN MEAD HOWELLS AND RAYMOND M. HOOD, ASSOCIATED ARCHITECTS

XUM

ANALYSIS OF DESIGN

A Series of Progressive Sketches in the Development of the Design for Butler University, Indianapolis, Ind.

By Thomas Hibben, *Architect*

THE intent of the following notes and drawings is the presentation of a method of analysis of an architectural problem. This method of study I have developed as a purely personal system and present it as that only. Yet, while the method itself may not be applicable to another, I hope that these notes may stimulate the growing consideration of architecture from the point of view of form and function in three dimensions, rather than in the two dimensional tradition that has too long maintained. I believe architecture to be an expression in three dimensions of the social, economic, intellectual and spiritual state of a civilization. The principle that a problem is solved in plan and that the elevation is the vertical expression of that plan is not only invalid, but I believe that the misinterpretation of this idea is responsible for a great part of the false architecture with which we are surrounded.

The basis of solution is: form is determined by function and evolved in three dimensions simultaneously. The execution of this form is determined by the honest use of materials. The selection of these materials is controlled by strength, economic, climatic, color and texture factors. The manipulation of them is wholly determined by their sound structural use. The detail resulting from this manipulation can be only in the personal vocabulary of the creator and any attempt to seek an idealization of "beauty" or a conformity to "style" can result only in sterility.

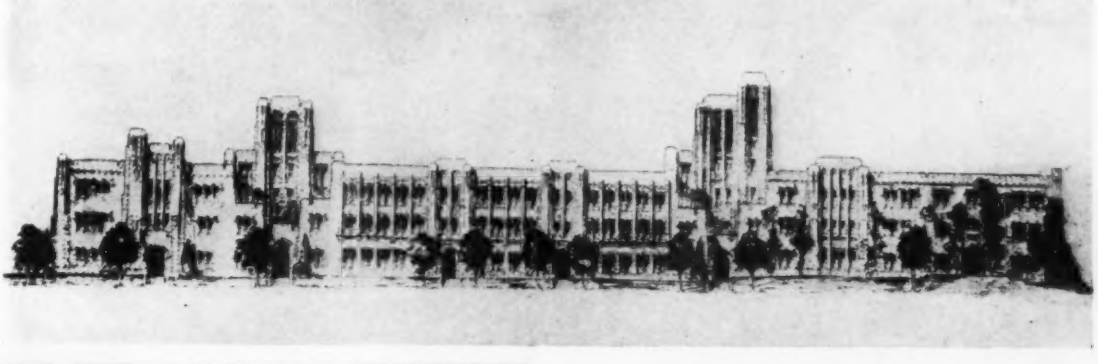
Factors in the problem under consideration:

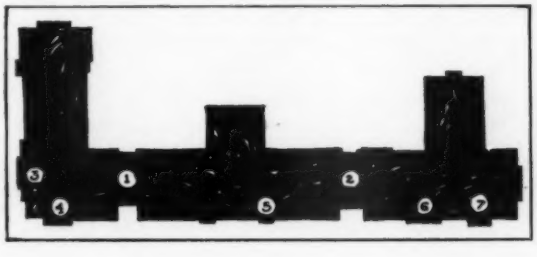
Function—right and left of towers are recitation, class rooms and offices. Between towers are laboratories. The towers furnish stairways common to the adjacent units.

Materials—Indiana limestone trim, carved, cut stone. Balfour pink North Carolina granite field.

Structure—Exterior walls bearing. Interior supports and floors reinforced concrete.

All carved ornament is designed in the terms of the material used and the modern tools available for the manipulation of that material and the results are determined and secured by the limits within which these tools can be soundly used. Carved work must be determined by carving. The delicacy of detail is decreased with height. In the several hundred details there is no repetition, each being designed for its place, but all design is done in the medium of a common vocabulary.



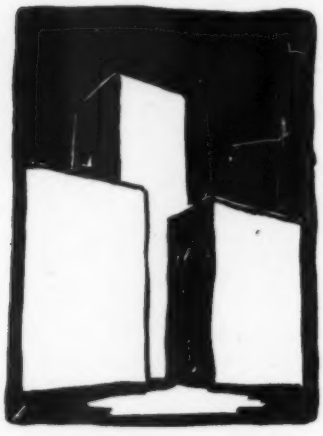


NORTH ELEVATION AND BLOCK PLAN

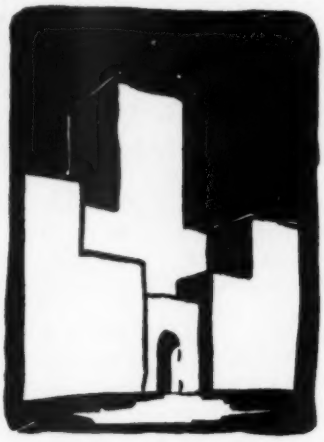
ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

ROBERT FROST DAGGETT AND THOMAS HIBBEN, ASSOCIATED ARCHITECTS

XUM



STUDY 1



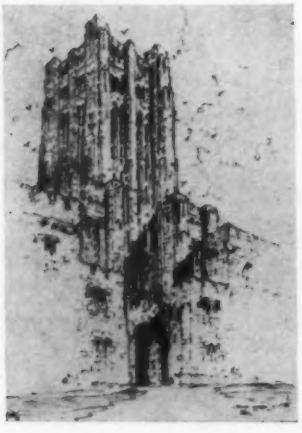
STUDY 2

STUDY 3

STUDY 4

STUDY 5

STUDY 6



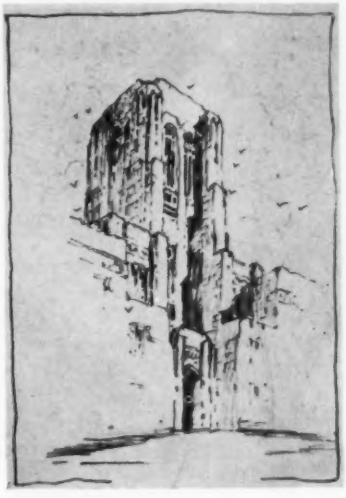
STUDY 7

SERIES 1, 2, 3—FORM
SERIES 4, 5—STRUCTURE
SERIES 6, 7—MATERIALS
STUDY 7—FINAL ANALYSIS
SERIES OF PROGRESSIVE STUDIES FOR TOWER 1

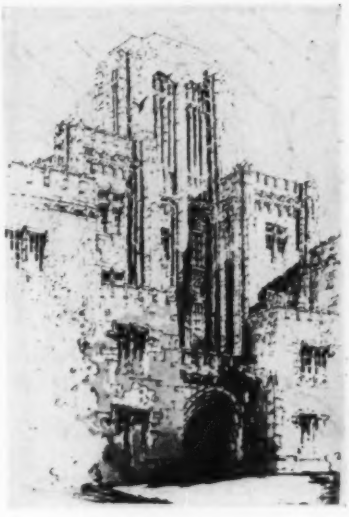
ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT

STUDY 5a

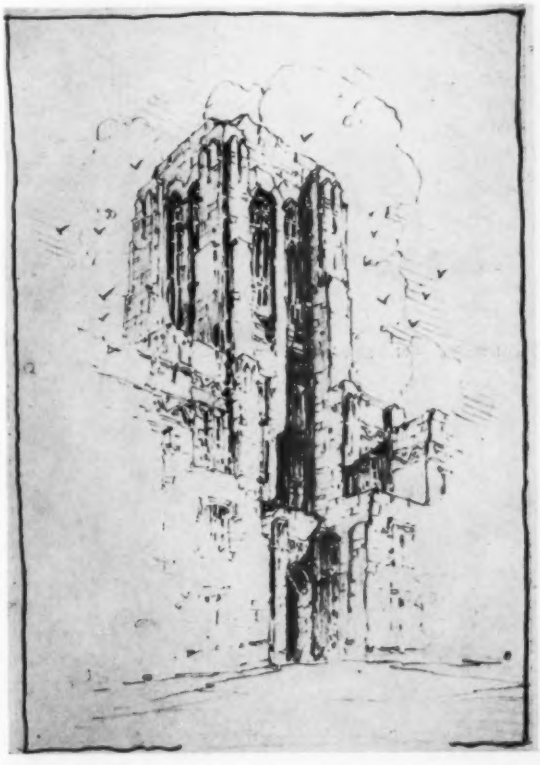


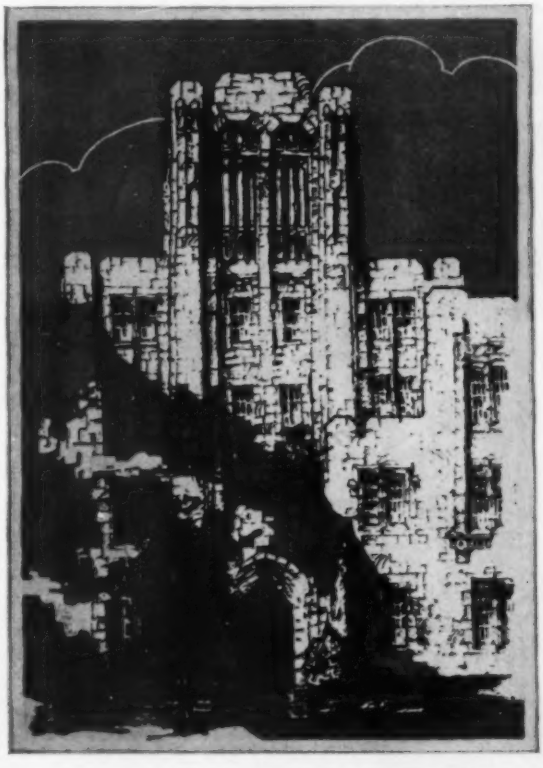
STUDY 6a



STUDY 7a

THREE RE-STUDIES IN FORM RELATIONS OF TOWER 1. THE DESIGN IS RE-STUDIED FROM THE STAGE OF ITS DEVELOPMENT SHOWN IN STUDY 4 ON OPPOSITE PAGE



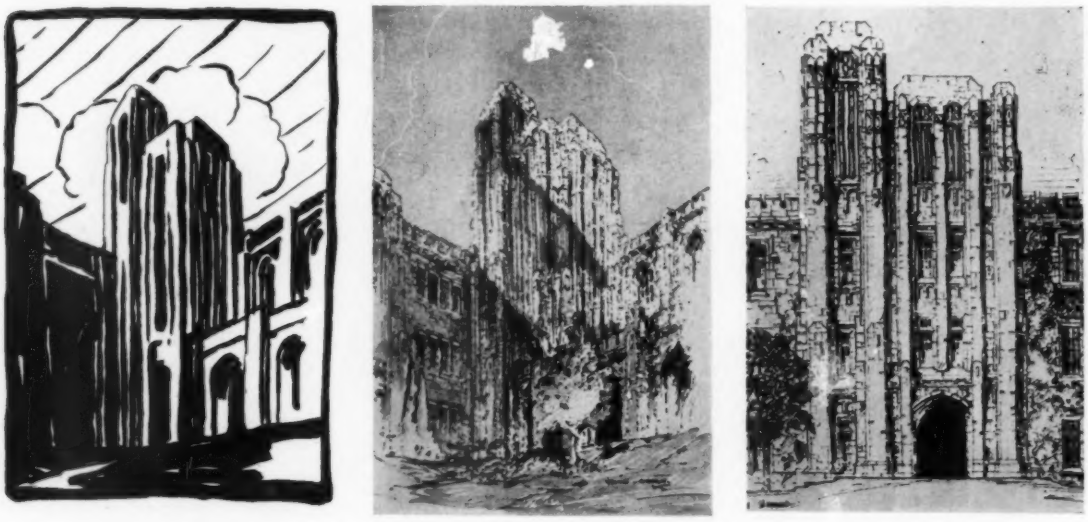


PERSPECTIVE AND ELEVATION OF DESIGN AS FINALLY ATTAINED

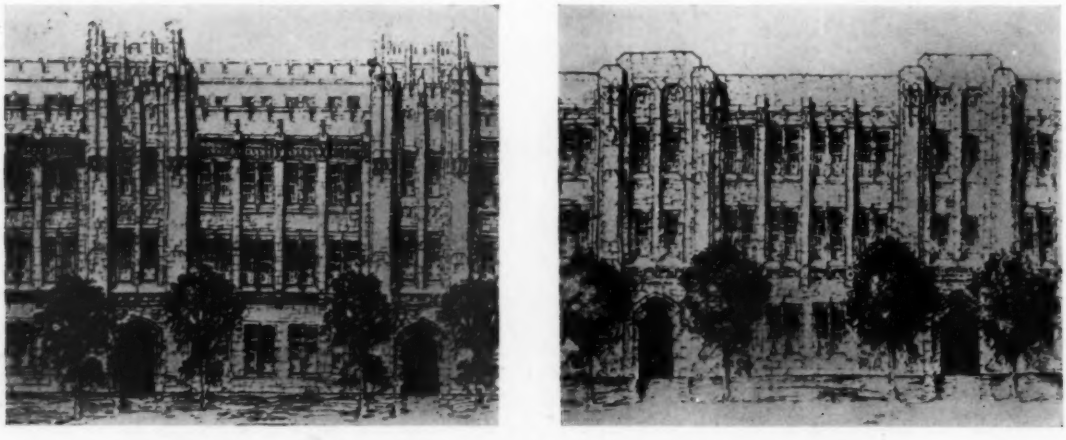
ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT

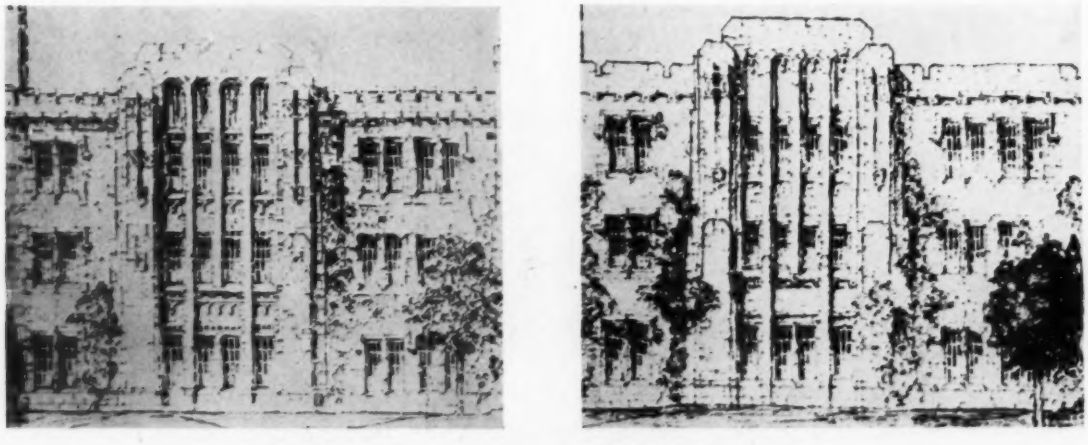
XUM



THREE STUDIES OF TOWER AT POINT 7, CONNECTING PRESENT GROUP AND ADMINISTRATION BUILDING



TWO STUDIES OF ENTRANCE—5 ON PLAN—IN ELEVATION



TWO STUDIES OF BAY—6 ON PLAN—IN ELEVATION

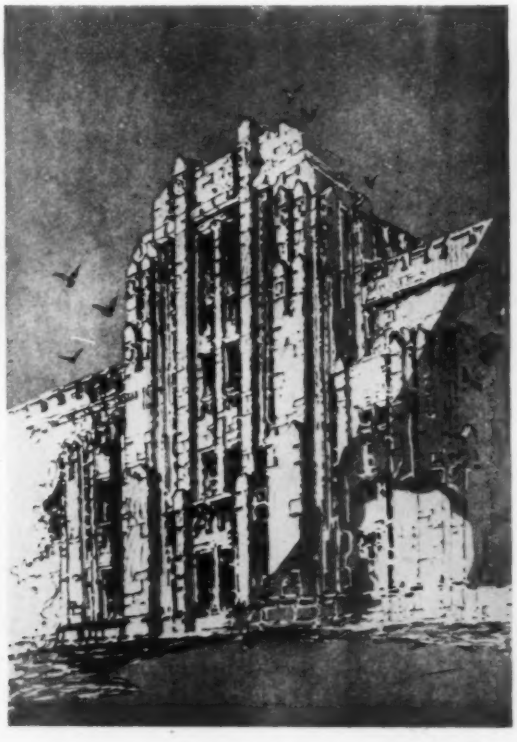
STUDY 1

STUDY 2

STUDY 3

THE FINAL RESULT IS ATTAINED BY THE SAME PROCESS OF DEVELOPMENT AS IS FOLLOWED IN THE DESIGN OF TOWER 1, ILLUSTRATED ON PAGE 32. STUDIES 1 AND 2 ARE FORM RELATIONS ONLY; STUDIES 3 AND 4 CONSIDER STRUCTURE, AND STUDIES 5 AND 6 TAKE MATERIALS INTO CONSIDERATION

STUDY 4



STUDY 6

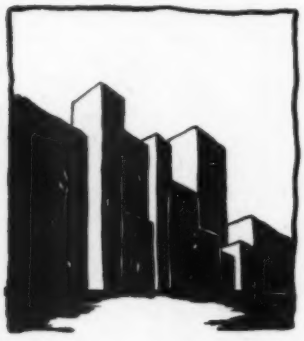
STUDY 5

PROGRESSIVE STUDIES OF PRESIDENT'S BAY—AT POINT 3 ON PLAN. STUDY 6 SHOWS THE FINAL RESULT OF ANALYSIS. THE DEVELOPMENT FOLLOWS SAME SEQUENCE AS OTHER STUDIES ON PRECEDING PAGES

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT

XUM

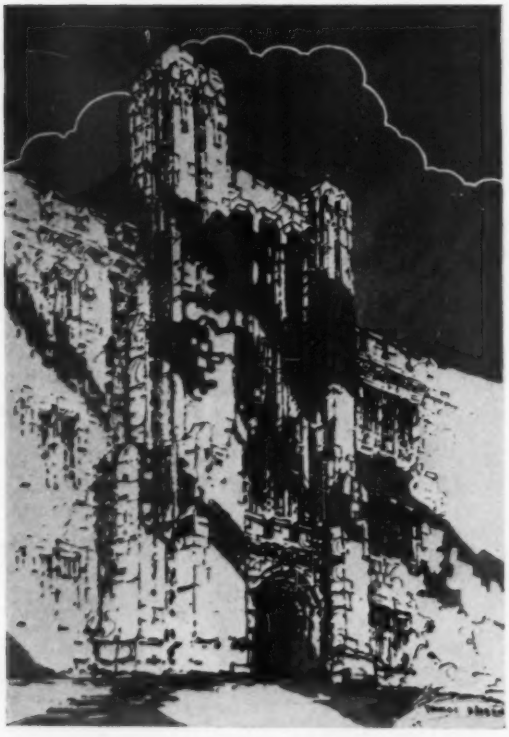


STUDY 1

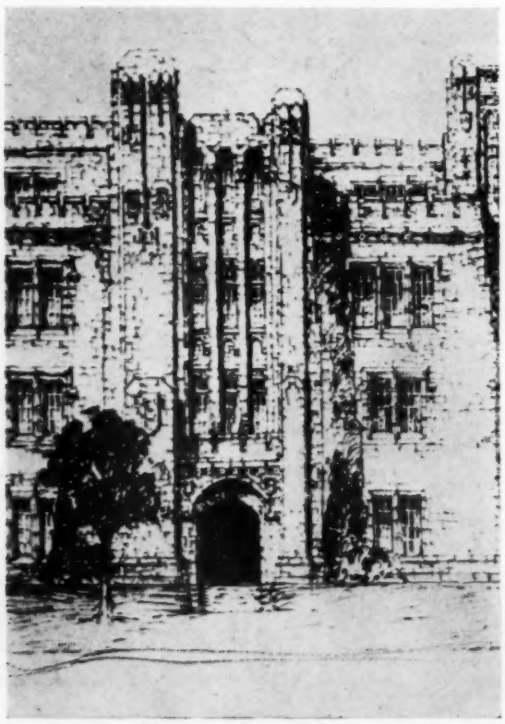
STUDY 2

STUDY 3

STUDY 1 IS PRIMARILY A STUDY IN FORM. THE SAME PROCESS OF DEVELOPMENT AS ILLUSTRATED ON PRECEDING PAGES IS FOLLOWED HERE. STUDIES 2 AND 3 ARE STUDIES IN STRUCTURE. THE FINAL SCHEME IS A STUDY IN MATERIALS AS WELL. THE ELEVATION, BELOW AT RIGHT, IS BASED ON THE FINAL STUDY



STUDY 4—FINAL

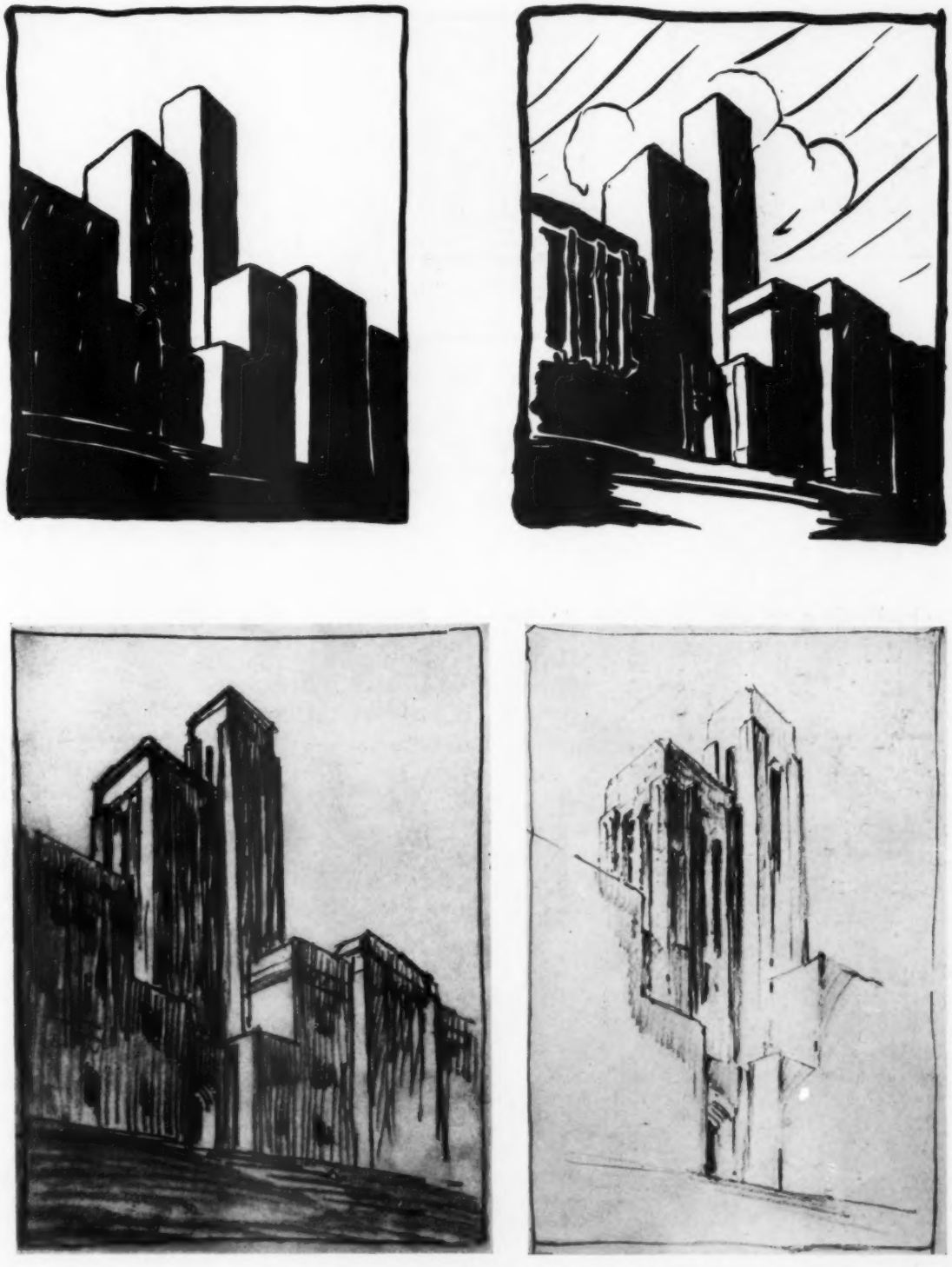


ELEVATION OF FINAL STUDY

PROGRESSIVE STUDIES OF ENTRANCE AT POINT 4 ON PLAN

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT



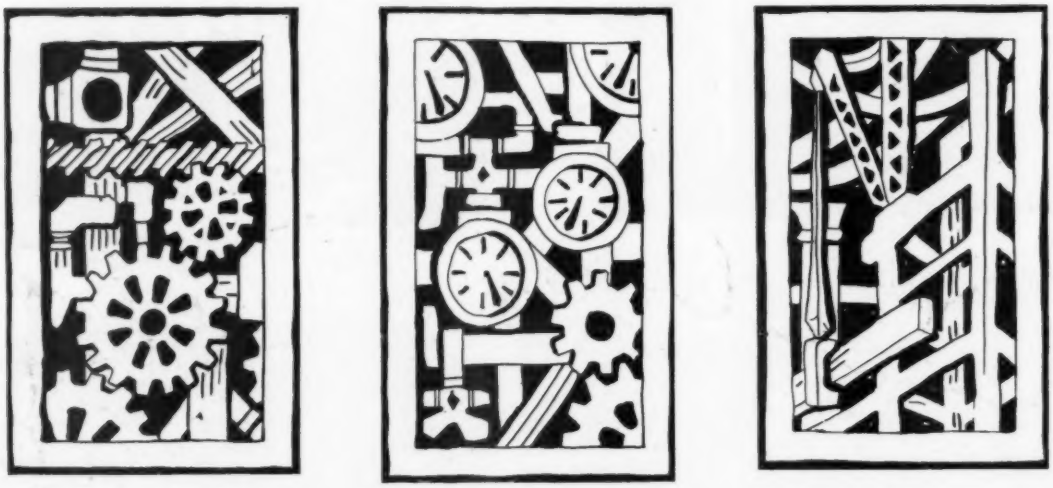
PROGRESSIVE STUDIES OF TOWER 2 ON PLAN

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT

XUM

DESIGNS FOR THREE OF A SERIES OF CARVED PANELS, 24X24 INCHES



DESIGNS FOR THREE OF A SERIES OF CARVED PANELS, 10X15 INCHES

DESIGNS FOR TWO OF A SERIES OF CARVED PANELS, 30 X 30 INCHES

THESE DESIGNS ARE BASED ON THE USE OF THE PNEUMATIC CHISEL WITHOUT FINISHING. THE PATTERN IS SHOWN IN BLACK AND WHITE WITH VARYING THIRD DIMENSIONAL DEPTHS. ALL CARVING IS BACK OF THE SURFACE OF THE STONE. NARROW LINES INDICATE V-SHAPED INCISED LINES

ARTHUR JORDAN GROUP, BUTLER UNIVERSITY, INDIANAPOLIS, IND.

THOMAS HIBBEN, ARCHITECT

INTERIOR ARCHITECTURE

A MODERN STYLE OF INTERIOR DESIGN

THREE years ago the people of this country were at once stunned and surprised when they learned that we were not to be represented at the exposition of modern decorative art at Paris that year because we could not meet the conditions: we were obliged to admit that we had little of modern design to exhibit. Thus, we were brought to the realization, somewhat to our embarrassment, that, although we considered ourselves, and were generally considered by others, as being the most progressive country in the world, we were actually lagging behind other countries of the world in the development of a new and distinctive decorative art. The reaction was almost instantaneous. From one end of the country to the other, people felt the urge to create designs in various materials which would more accurately express the age in which we live, in keeping with our progress in manufacture and invention.

The development of patterns and designs in such materials as drapery and upholstery fabrics, and even in furniture and lighting fixtures, has exceeded that of both interior and exterior architecture, because these products may be more easily experimented with. Architecture represents permanent building. Care must be taken to keep within certain bounds, so new ideas do not seem too startling. Radical ideas must be avoided, and the

Photo by Duryea

MAIN LOBBY, APARTMENT HOTEL, NEW YORK—THOMPSON & CHURCHILL, ARCHITECTS

XUM

Photo by Weber

THE WALLS ARE SILVERED AND WOODWORK PAINTED CORAL PINK THROUGHOUT

transition from one period to another must be gradual. Few clients will allow their architects to experiment in new forms, fearing the reaction of public opinion. The interior of a building, however, is more personal. If the client likes the new ideas, no matter how radical, he is willing to employ them without fear of public criticism. Further than that, the expense of redecorating and refurnishing a room does not run so high that it is entirely out of consideration, and this, too, allows for certain experiments in interior decoration that could not be attempted in the design of the building proper.

It may be said that we are now in a period of transition. We have spent years in studying good proportions and beautiful lines as expressed in the designs of the historic periods and styles. We are now ready to apply the principles we have learned in creating forms that shall be expressive of our modern modes and customs in materials of modern manufacture produced by methods of modern invention. A new style in architectural design is largely the result of the development of new materials and new methods of production. This is demonstrated in the modern skyscraper of steel con-

Photo by Weber

IN THE SHOP OF D. L. PAGE, INC., BOSTON, MASS.—STRICKLAND, BLODGET & LAW, ARCHITECTS

XUM

struction. It is just as evident, too, in the design of ornament produced by machine carving. Generally speaking, architecture might be described as the honest expression in three dimensions of the social, economic and intellectual conditions of a people, executed in available materials. The accent should be put on the word honest, for the design of the building should honestly express its purpose, as well as the age in which it is built.

There are some who seem to think that simplicity, even utter lack of ornament, is the basis of a modern style in architecture. In this connection certain statements made by Ralph T. Walker, of the architectural firm of Voorhees, Gmelin & Walker, whose expressions of modern ideas have aroused great interest in architectural circles, are of interest. He argues as follows: "Simplicity cannot help but breed monotony, because it contains no sustaining mental interest, having nothing of the quality of time about it. In other words, it asks and receives but the casual glance. Expressed in simple terms,—simplicity is a poster, and, as you know, a poster is but a week's display on some billboard and then replaced, while a Corot endures for the ages. Intricacy is a painting by Corot." Mr. Walker even predicts a greater use of pattern than ever before,—"patterns that are not easily read at a glance—patterns that afford as much study as do those of the printed page. Patterns of form, patterns in relief and patterns in color, all interlacing to make a unity not easily comprehended, but furnishing recreation for the mind." Mr. Walker goes on to say that in the future, texture will not be hand-made, but of an infinite variety of surfaces and finishes, far more varied than was ever achieved under the age of handicraft,—either soft or hard, smooth or rough, delicate or gross, as we desire, and these untold numbers of textures will give play to infinite color, thereby giving lights and shadows to further enhance the beauty of the design.

The materials of modern invention and manufacture which architects of today have at their disposal present wonderful opportunities for original interpretation. And yet comparatively few designers use these modern materials for any other purpose than to imitate some product that may have originated three or four hundred years ago. Many of these products have been devised to allow designers to give expression to modern ideas. In a

Photo by Weber

IN THE SHOP OF D. L. PAGE, INC., BOSTON, MASS.—STRICKLAND, BLODGET & LAW, ARCHITECTS

XUM

A MODERN FABRIC IS ILLUSTRATED IN THESE TWO SETTINGS. IN ADDITION TO ITS DECORATIVE QUALITIES, THE MATERIAL IS ABSOLUTELY FADELESS AND WASHABLE

(Courtesy of Salubra Wall Cover Company)

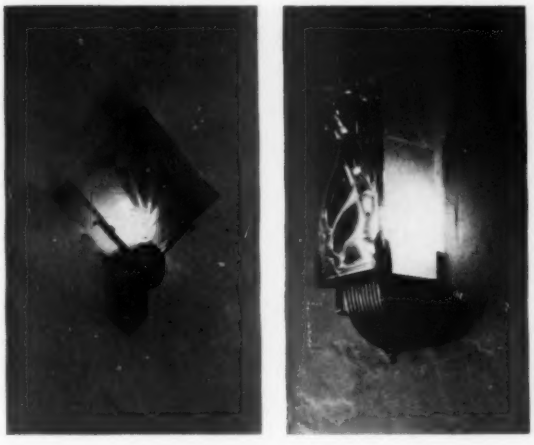
sense, it might be said that modern materials and methods of production offer sufficient inspiration for new ideas in architectural design. Further than that, our modern social conditions are so vastly different from those of even ten and fifteen years ago, that, in giving expression to present-day thoughts and customs, architects of today will just as surely evolve a distinctive American style as did the master designers of past centuries in interpreting in materials at hand the social, economic and intellectual conditions of their times.

In an age such as this when interest is so centered on scientific and mechanical progress, artistic development does not always keep apace. This has

Photo by Gottscho

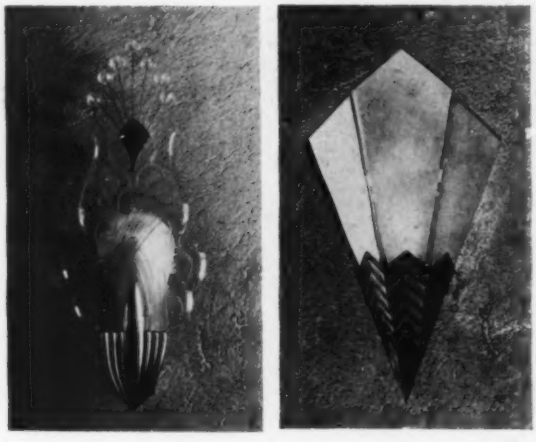
ORIGINAL TREATMENT OF RECEPTION ROOM, STORE OF OPPENHEIM, COLLINS & CO., PHILADELPHIA, PA.

BUCHMAN & KAHN, ARCHITECTS



THESE WALL BRACKETS ARE MADE OF PANELS OF RELIEF GLASS SUPPORTED BY A METAL MOUNT

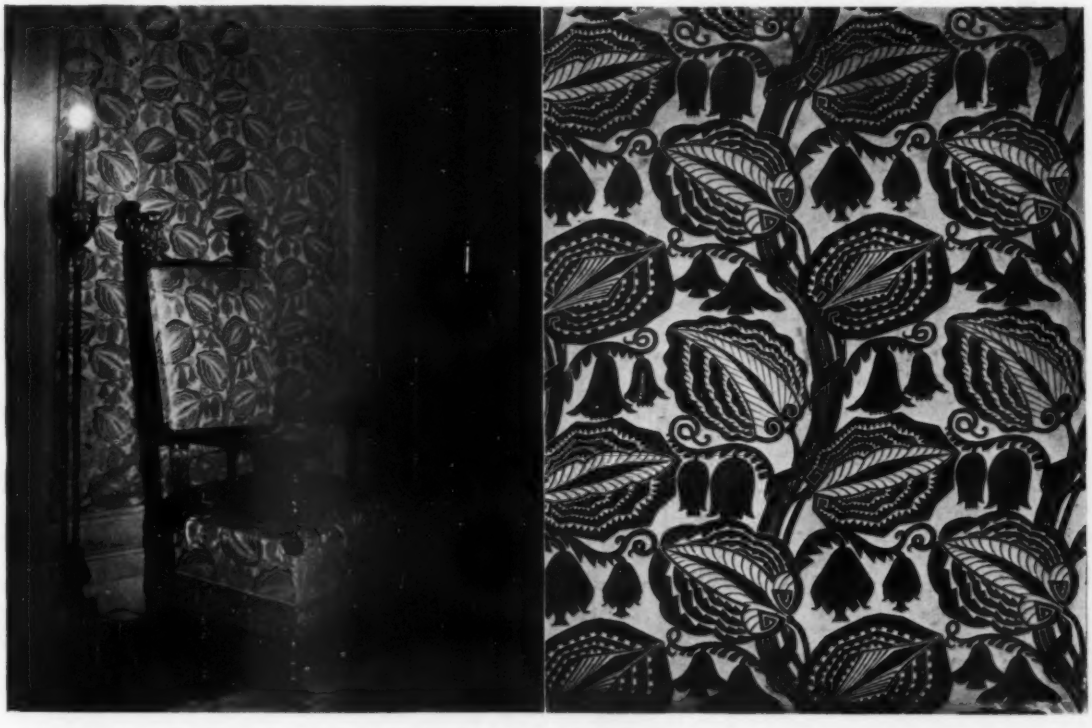
IN THE HOUSE OF JULIUS GREGORY, ARCHITECT



LIGHTING FIXTURES OF MODERN DESIGN WHICH REFLECT MODERN TENDENCIES IN ARTIFICIAL LIGHTING

(Courtesy of Kantack & Company)

been especially the case during the last ten years. Mechanical progress has advanced tremendously. As examples of modern invention, we might call attention to a wall board which is primarily an insulating material, the surface of which, however, is of such a nature that it lends itself readily to painted decoration in color, thereby giving to the wall a structural quality that is highly desirable: linoleum floor coverings are now produced with certain elements of the pattern indented beneath the general surface level, thereby immediately giving greater structural significance to the floor: and a decorative wall covering which is absolutely fadeless and washable is further proof of the mechani-



AN UPHOLSTERY FABRIC OF MODERN DESIGN, SHOWING THE PATTERN IN DETAIL AND ITS ADAPTABILITY IN A DECORATIVE SCHEME

(Courtesy of Cheney Brothers)

Photo by Fischer
INTERESTING TREATMENT OF ELEVATOR DOOR, ARSENAL BUILDING, NEW YORK
BUCHMAN & KAHN, ARCHITECTS

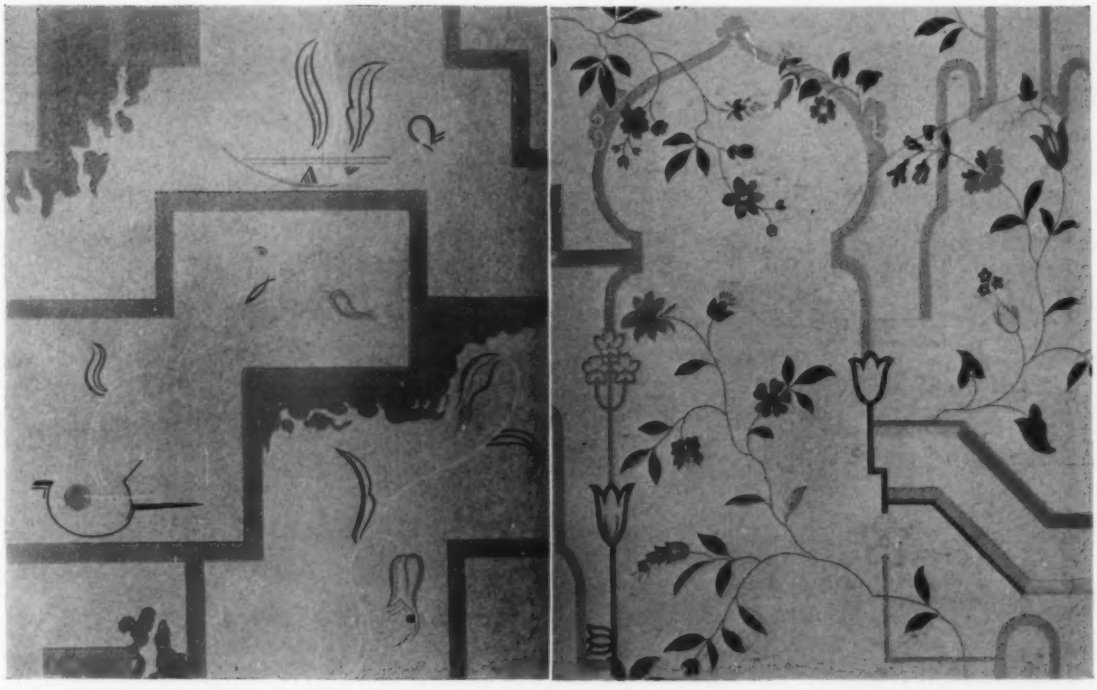
Photo by Gillies
A MODERN SETTING. WALL FABRIC BY F. SCHUMACHER & COMPANY, FURNITURE AND FIXTURES BY KANTACK & COMPANY

cal and scientific progress of the times. And yet it must be said that many of these materials are being produced in patterns which do not reflect the conditions of this age. Their peculiar possibilities for modern expression are too often overlooked.

The outstanding difference between interior architecture and interior decoration is that when considering the design of the interior as a problem in architecture, with structure the basis of the design, as the term interior architecture immediately implies, the selection of a product or material is governed by the physical and practical properties it may possess, as well as by the pattern or design in which it is produced. Interior decoration is apt to overlook the structural value of materials and be too strongly influenced by surface design in the selection of products.

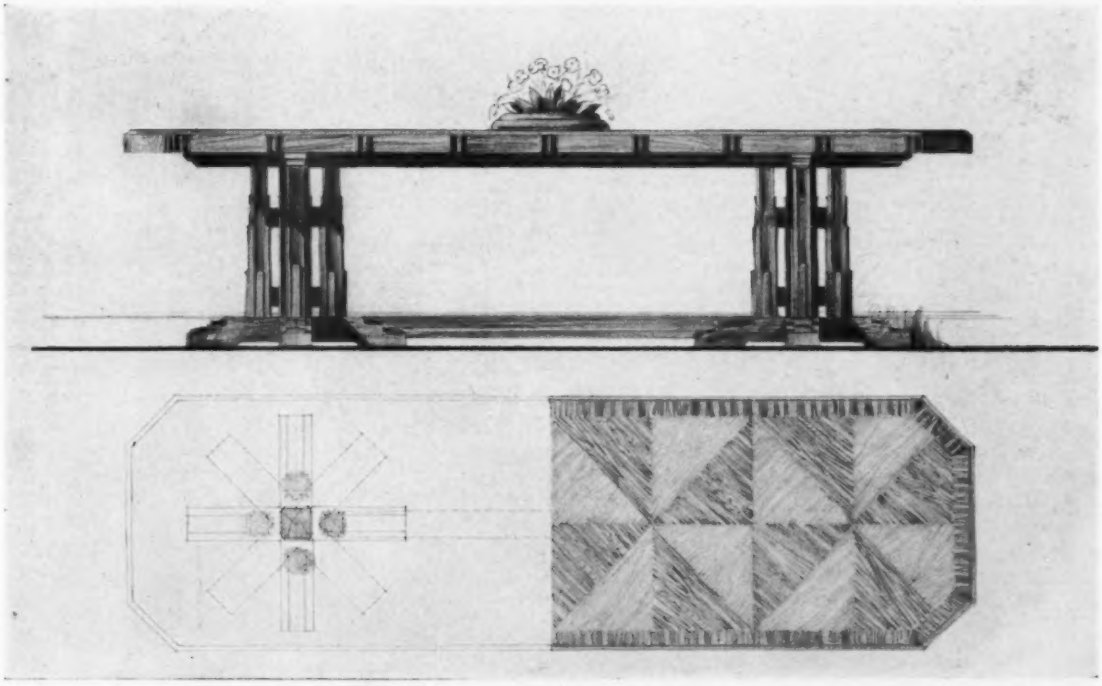
The articles in this department are intended to arouse a greater regard for architectural principles in the design of the interior of houses and of all types of buildings. We never have been able to understand why an architect who designs the exterior of a building should not also and at the same time design the interior. Of late there has been a more general appreciation of the justice of this principle, with the result that interiors are often of more logical design. As much of our efforts are now centered on the development of a new style, let us give due regard to the principles of architectural design in the treatment of the interior as well as of the exterior. Much of the trouble is due, no doubt, to the common misinterpretation of the word "decoration." Decoration is first of all an architectural term. In the true sense of the phrase, an interior decorator suggests one who ornaments the interior; in other words, one who introduces certain architectural ornamentation. If one is to practice interior decoration, he must first understand architecture. Then, developing his designs along architectural lines, he becomes in truth an interior architect. The articles of this department, then, are intended to be of special interest to those who consider the design of the interior as a problem in interior architecture.

XUM



TWO MODERN WALLPAPERS WHICH, IN THEIR DESIGN, REFLECT THE TENDENCIES OF OUR TIMES

(Courtesy of Richard E. Thibaut, Inc.)



REPRODUCTION OF ORIGINAL SKETCH OF TABLE FOR OFFICES IN GROUND FLOOR OF THE BUILDING FOR THE PENNSYLVANIA LIGHT & POWER COMPANY, ALLENTOWN, PA. SCALE: ½"=ONE FOOT. THE BUILDING, DESIGNED BY HELMLE, CORBETT & HARRISON, ARCHITECTS, IS ILLUSTRATED ON A PRECEDING PAGE

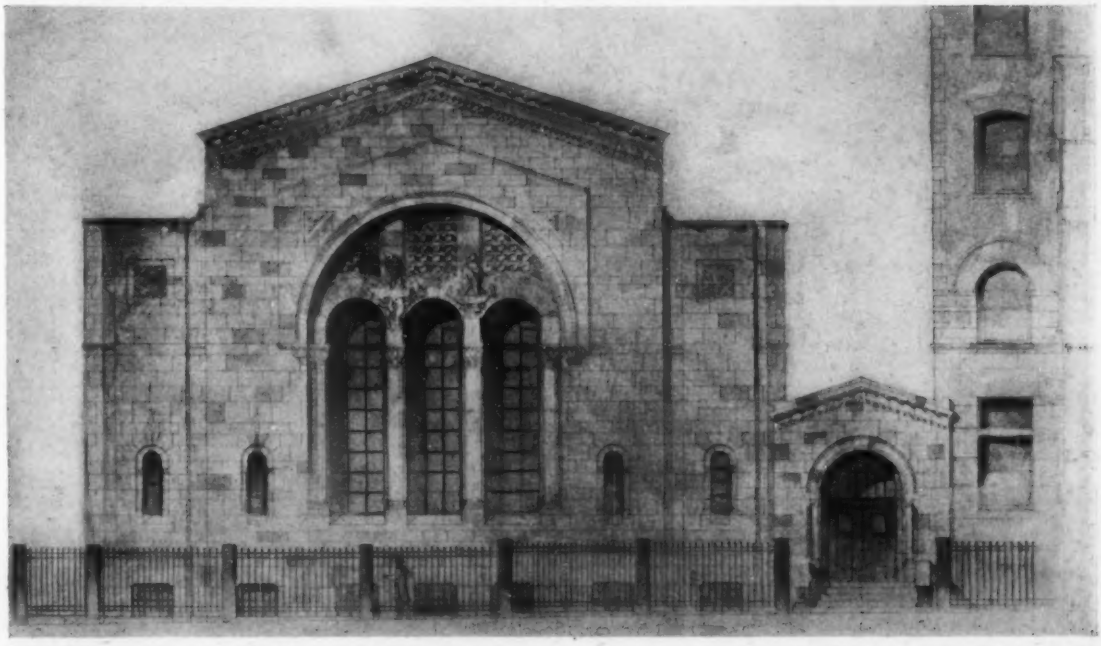
W. & J. SLOANE, DESIGNERS

Photos by Gillies

THREE VIEWS IN OFFICES OF PAYSON & CLARKE, LTD., NEW YORK—FRANKL GALLERIES, DECORATORS

XUM

Photo by Clark



FRONT ELEVATION, REPRODUCED TO SCALE 1/16″=ONE FOOT

MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

JOHN MEAD HOWELLS, ARCHITECT

XUM

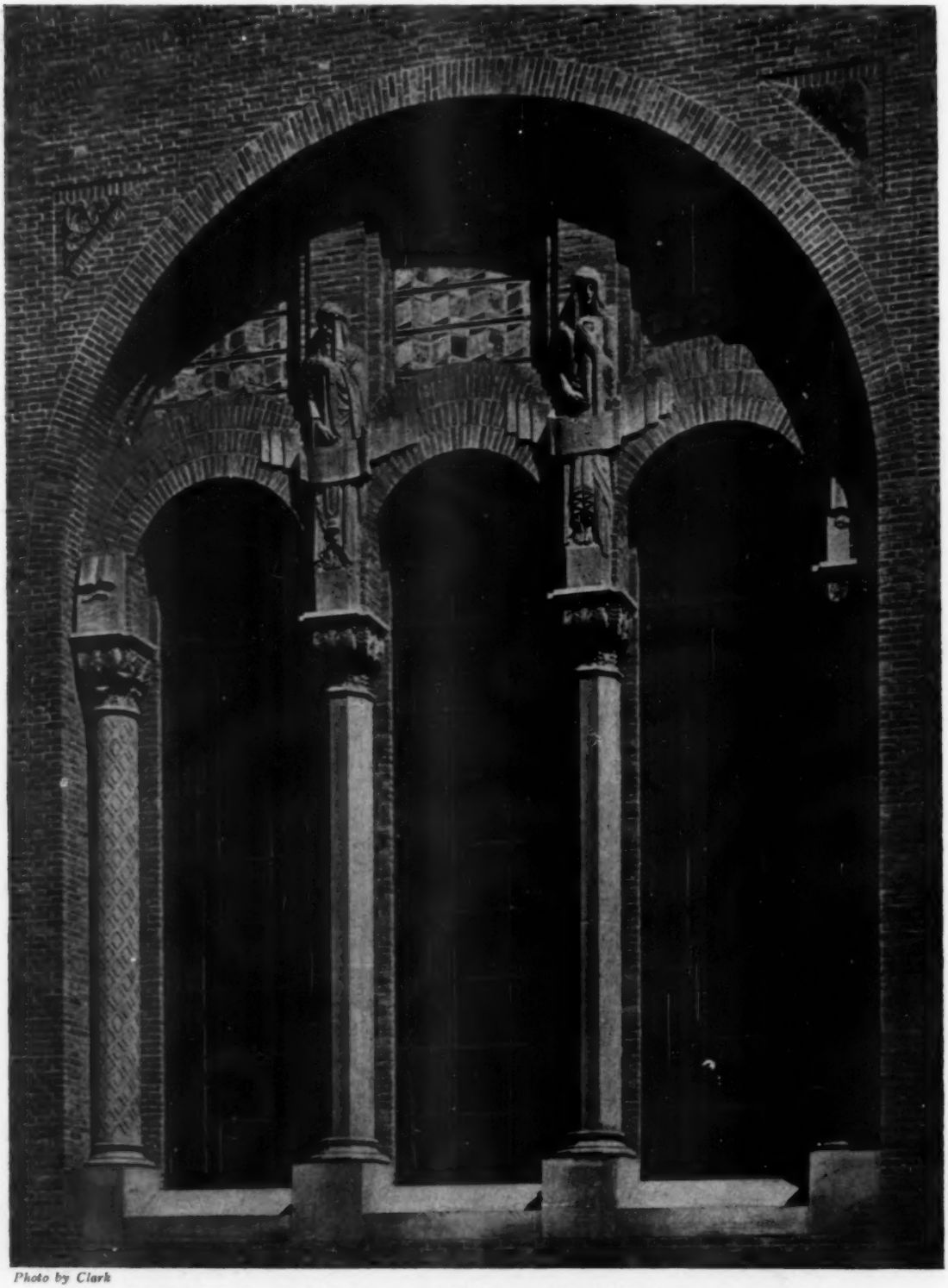


Photo by Clark

WINDOW DETAIL, MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

JOHN MEAD HOWELLS, ARCHITECT

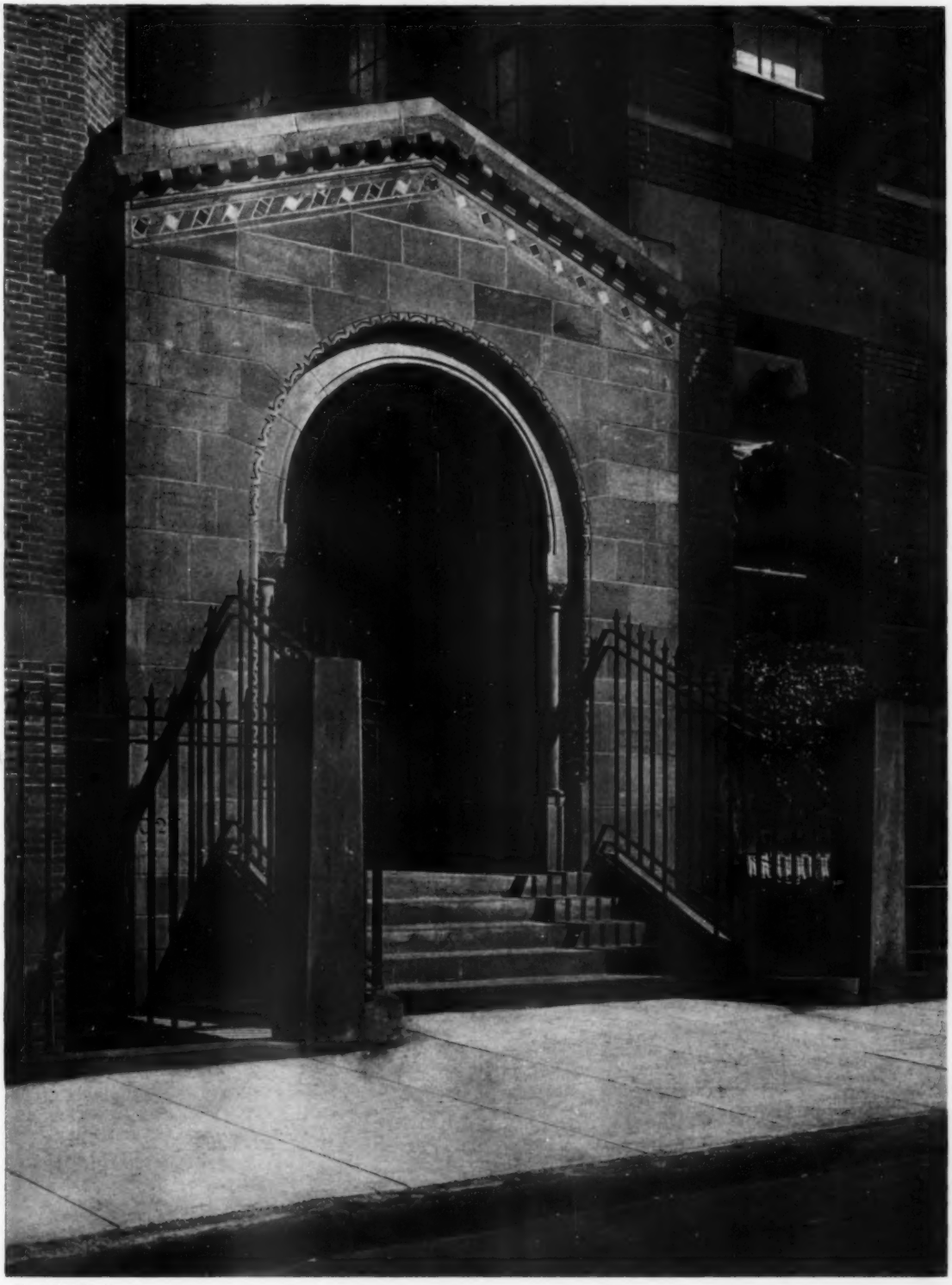
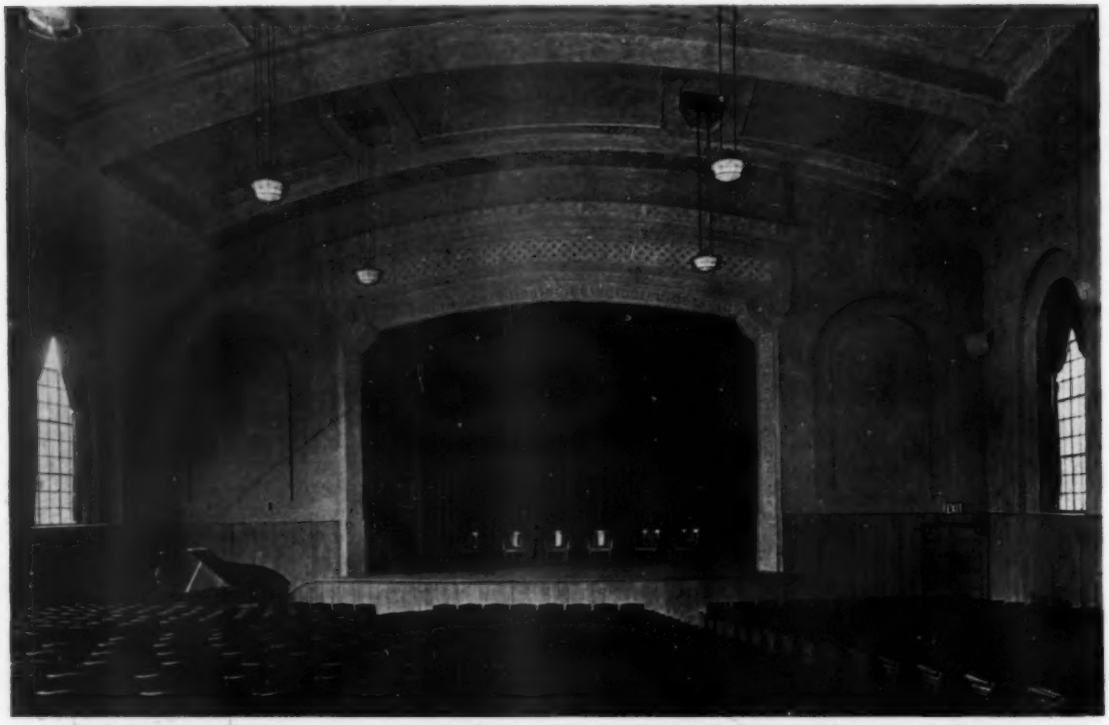


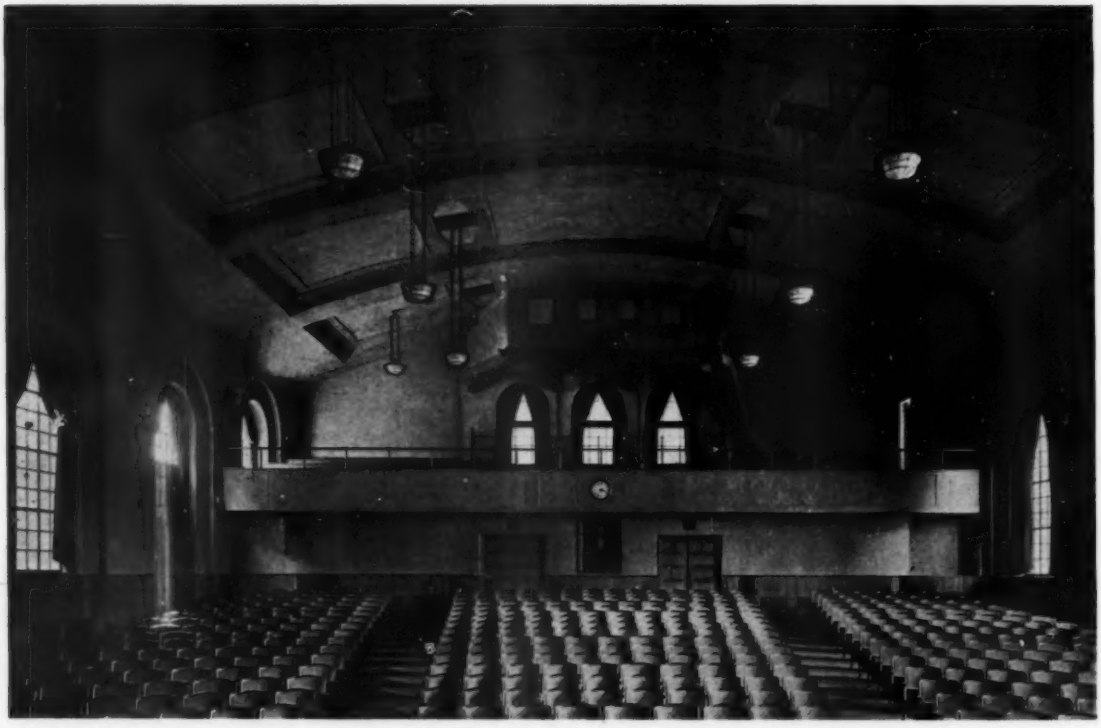
Photo by Clark

ENTRANCE DETAIL, MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

JOHN MEAD HOWELLS, ARCHITECT

XUM





Photos by Clark

MEMORIAL AUDITORIUM, PRATT INSTITUTE, BROOKLYN, N. Y.

JOHN MEAD HOWELLS, ARCHITECT

Photo by Duryea

FACADE, APARTMENT HOTEL, NEW YORK

THOMPSON & CHURCHILL, ARCHITECTS

XUM

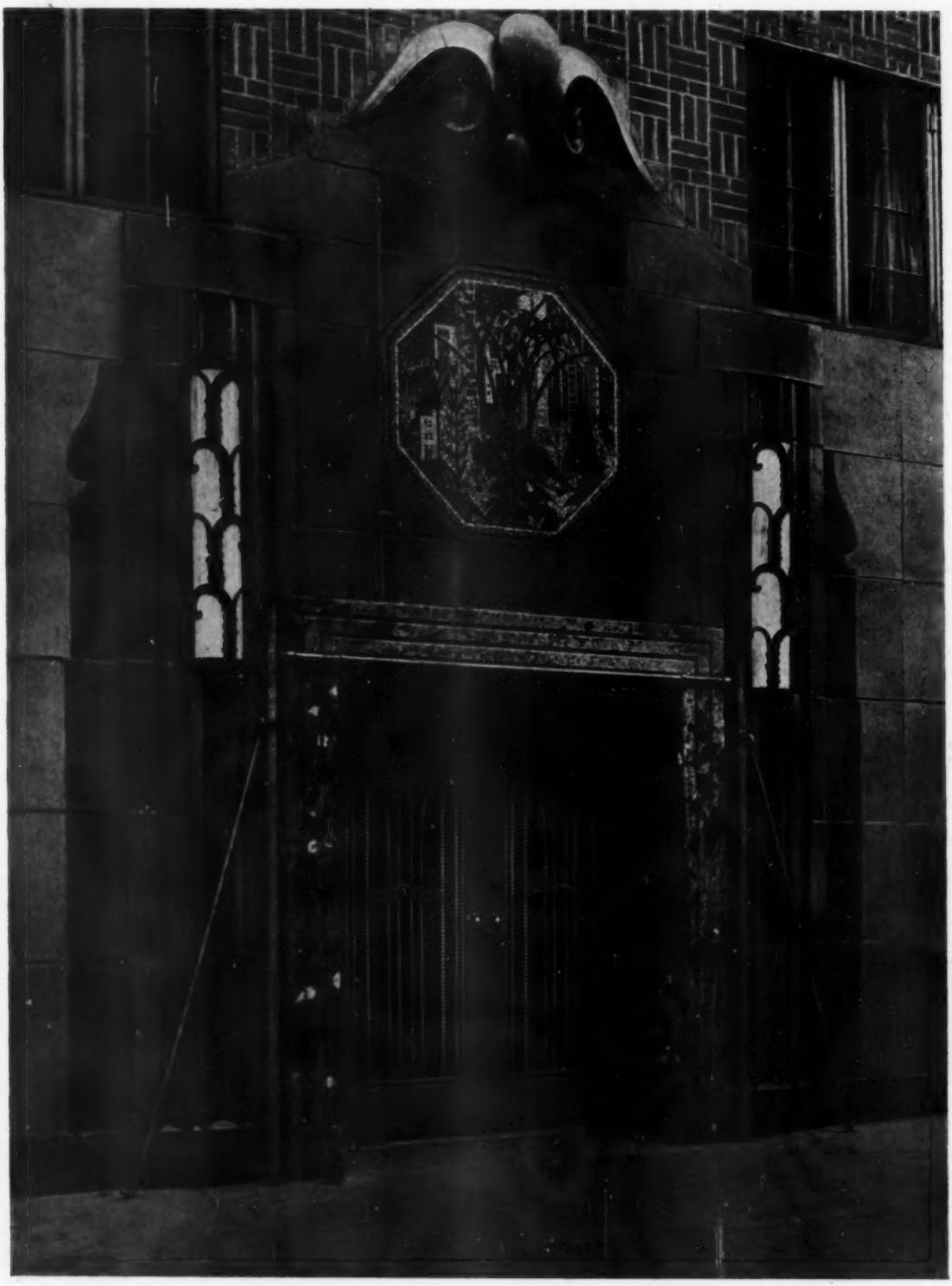


Photo by Duryea

ENTRANCE DETAIL, APARTMENT HOTEL, NEW YORK

THOMPSON & CHURCHILL, ARCHITECTS

Photo by Fischer

ENTRANCE DETAIL, NEW YORK FURNITURE EXCHANGE, NEW YORK

BUCHMAN & KAHN, ARCHITECTS—MAXIMILIAN ZIPKES, ASSOCIATE ARCHITECT

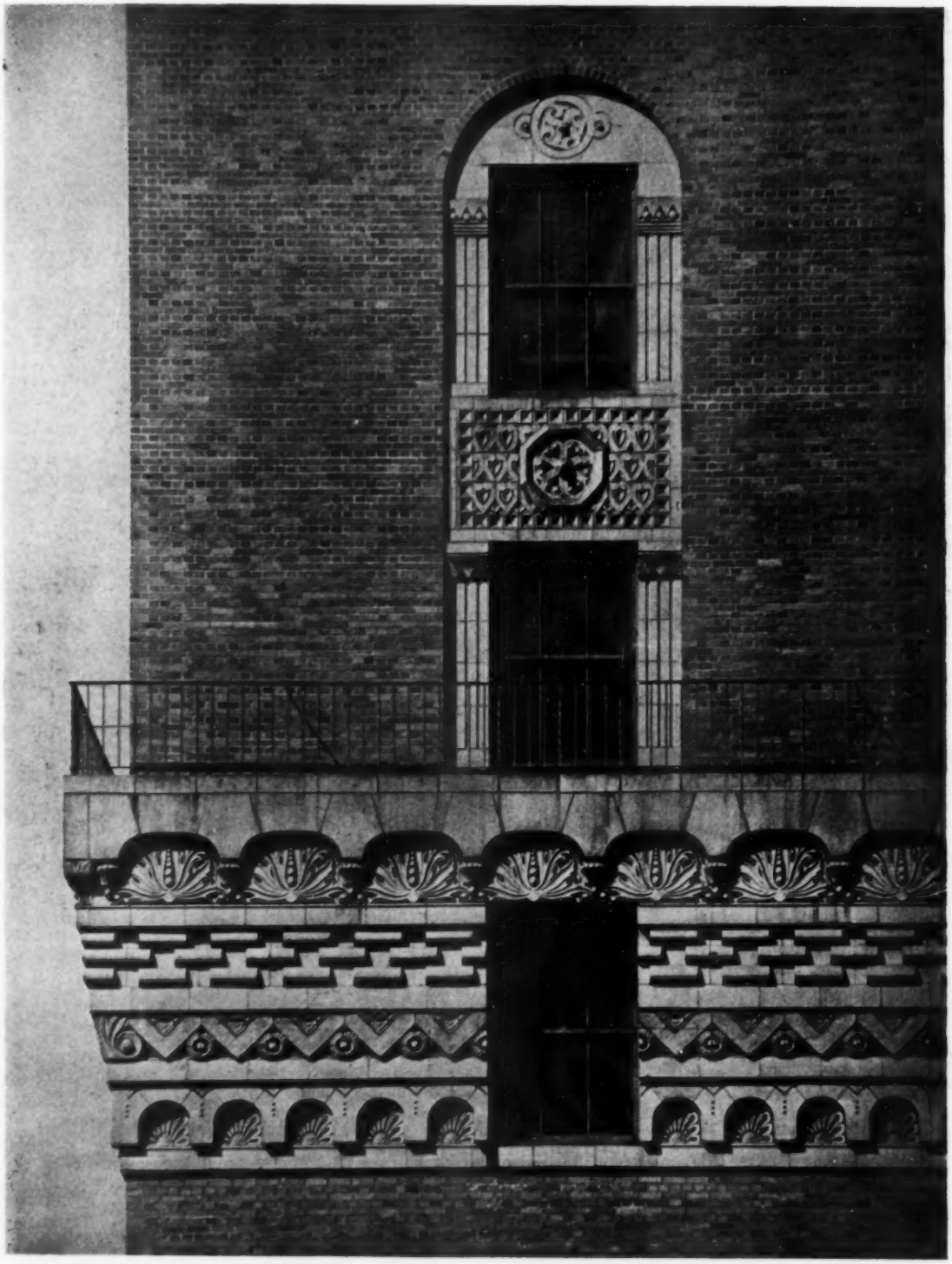
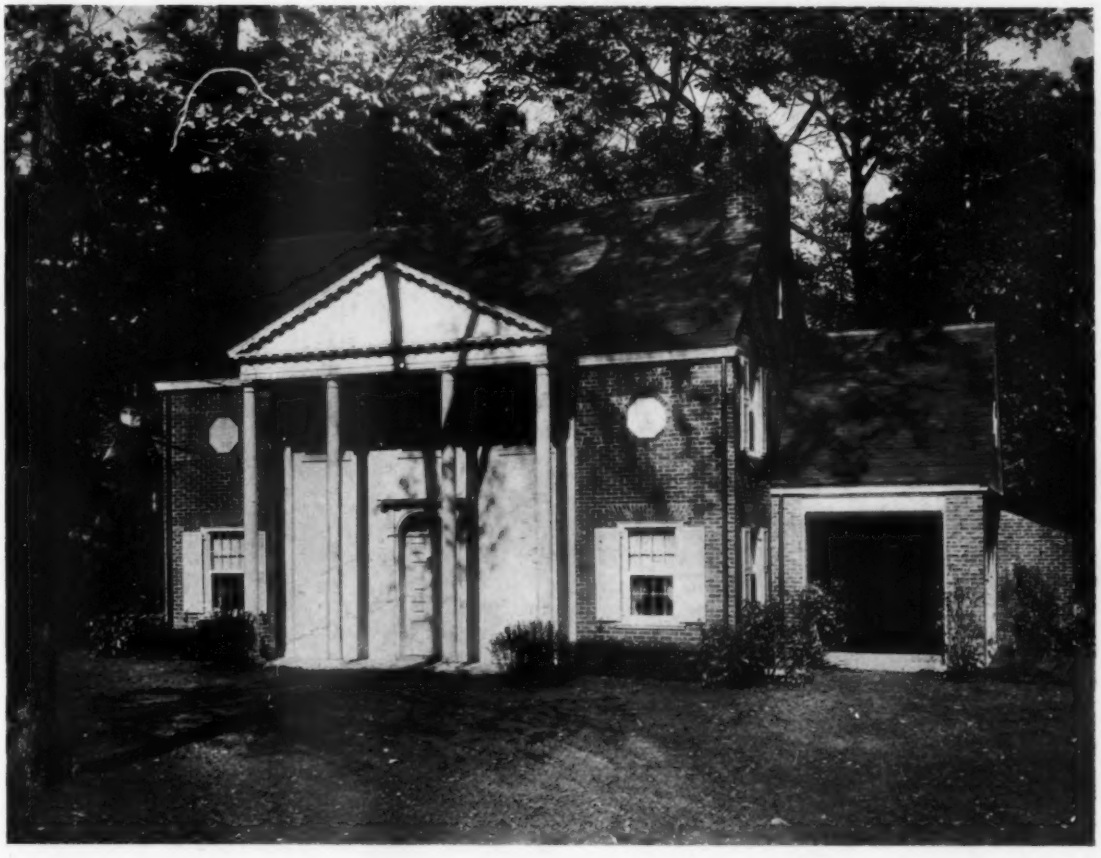


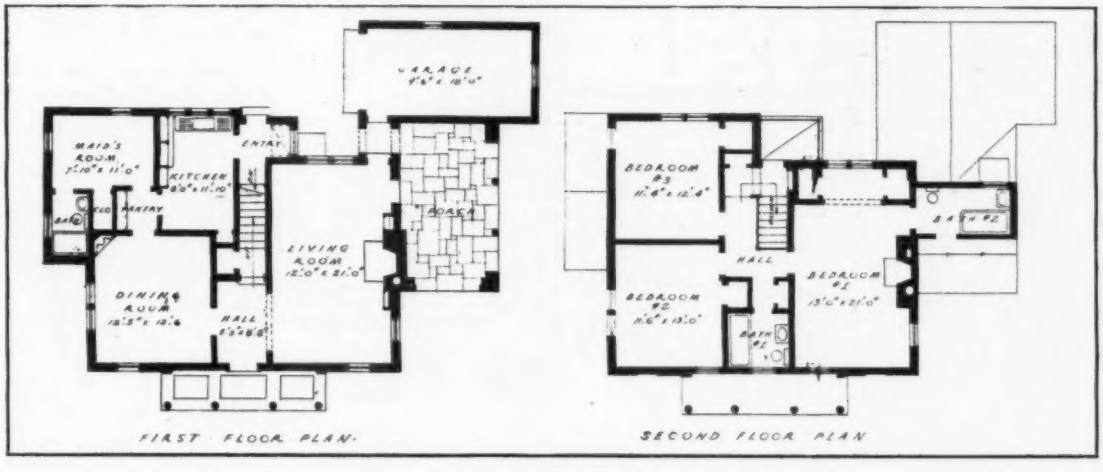
Photo by Fischer

DETAIL, NEW YORK FURNITURE EXCHANGE, NEW YORK

BUCHMAN & KAHN, ARCHITECTS—MAXIMILIAN ZIPKES, ASSOCIATE ARCHITECT

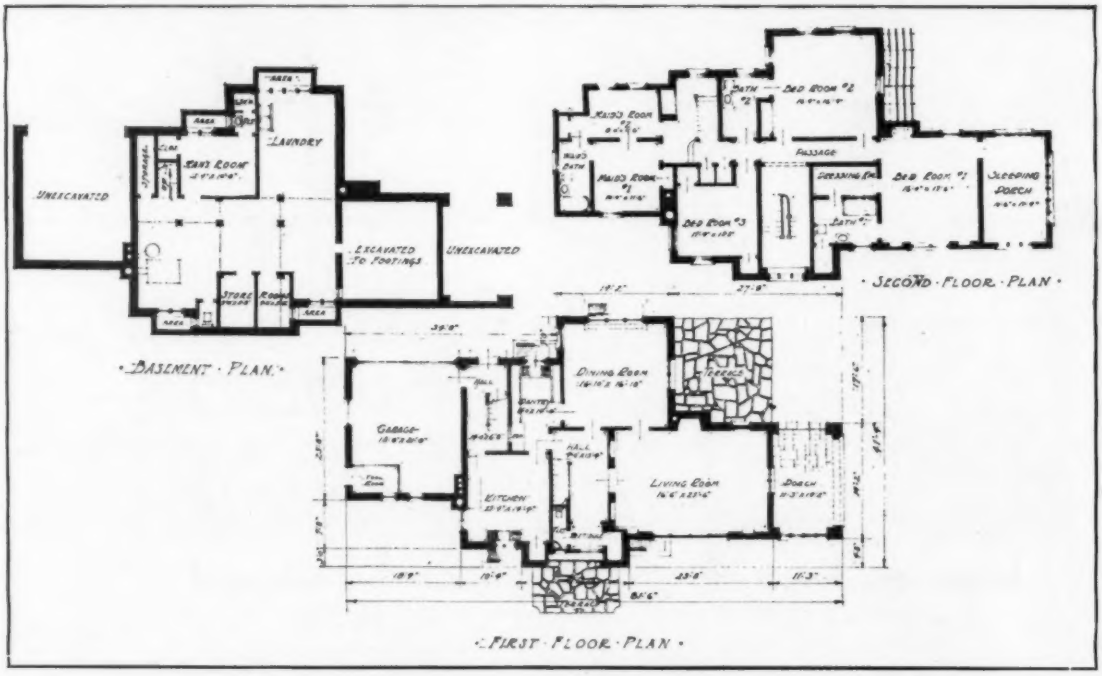
A GROUP OF HOUSES OF MODERATE COST



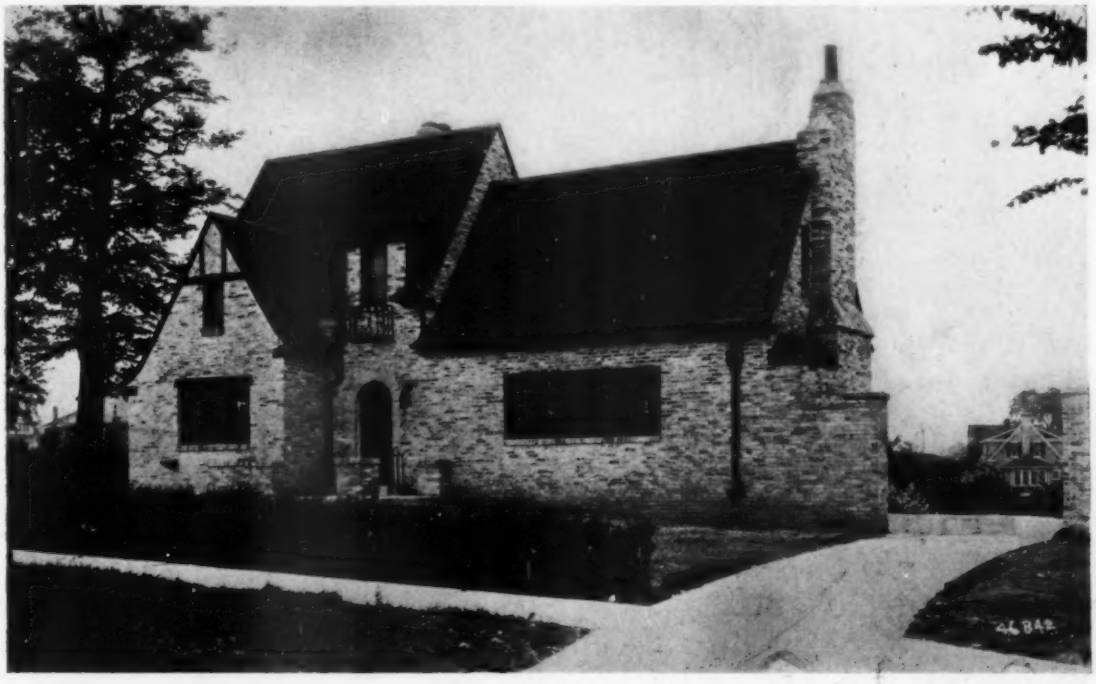


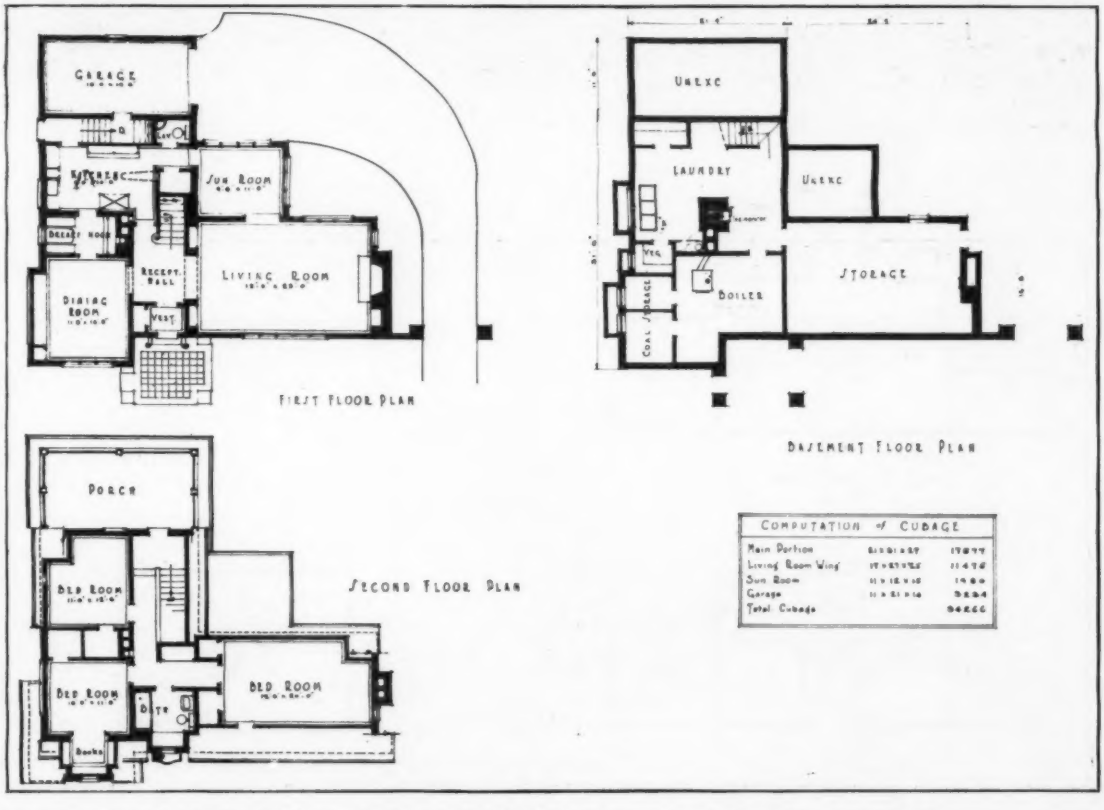
HOUSE OF M. F. GRIFFIN, SCARSDALE, N. Y.—EDGAR & VERNA COOK SALOMONSKY, ARCHITECTS

XUM



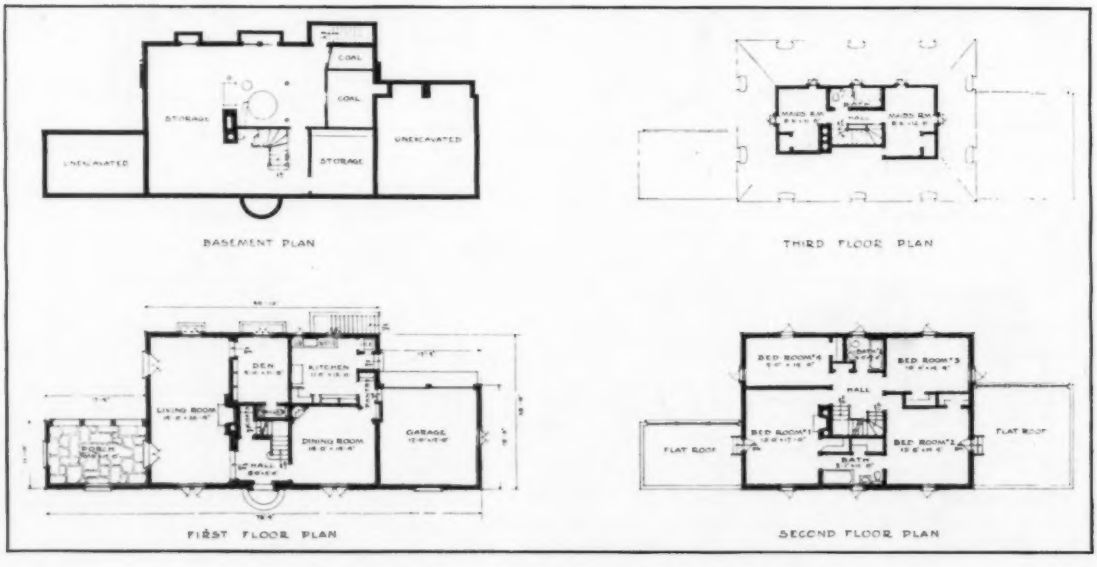
HOUSE OF ORION J. WILLIS, CLAYTON, MO.—LA BEAUME & KLEIN, ARCHITECTS



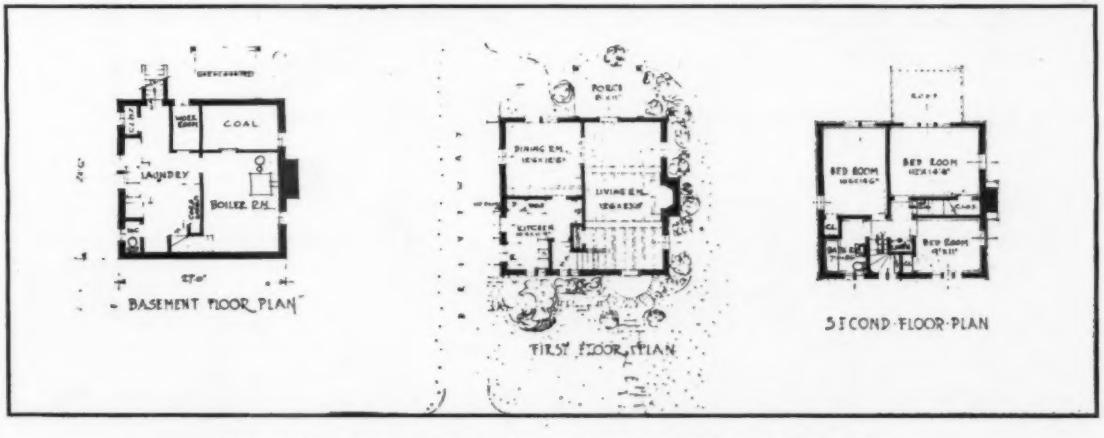


HOUSE OF PAUL GILLAN, WAUWATOSA, WIS.—A. C. RUNZLER, ARCHITECT

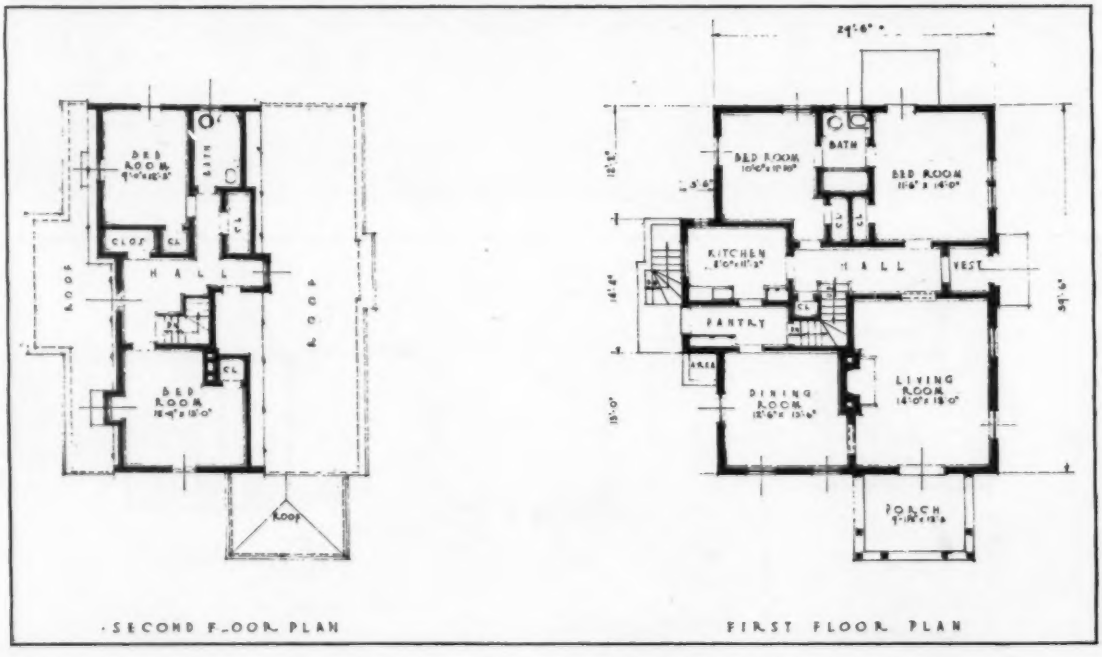
XUM



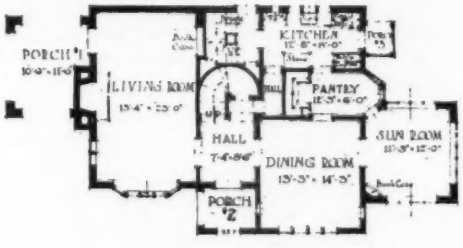
HOUSE OF PHILIP J. DWIGHT—ALFRED EASTON POOR, ARCHITECT



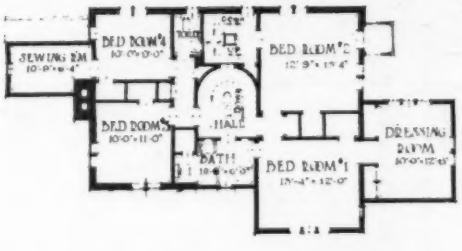
HOUSE AT ORANGE, N. J.—MARCEL VILLANUEVA, ARCHITECT



HOUSE OF O. C. WEBSTER, DOBBS FERRY, N. Y.—THOMPSON & CHURCHILL, ARCHITECTS

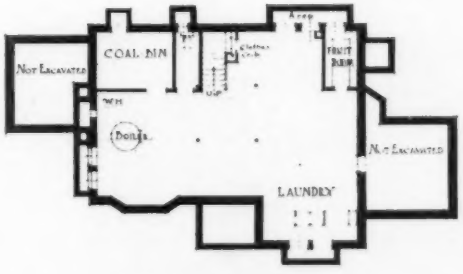


FIRST FLOOR PLAN



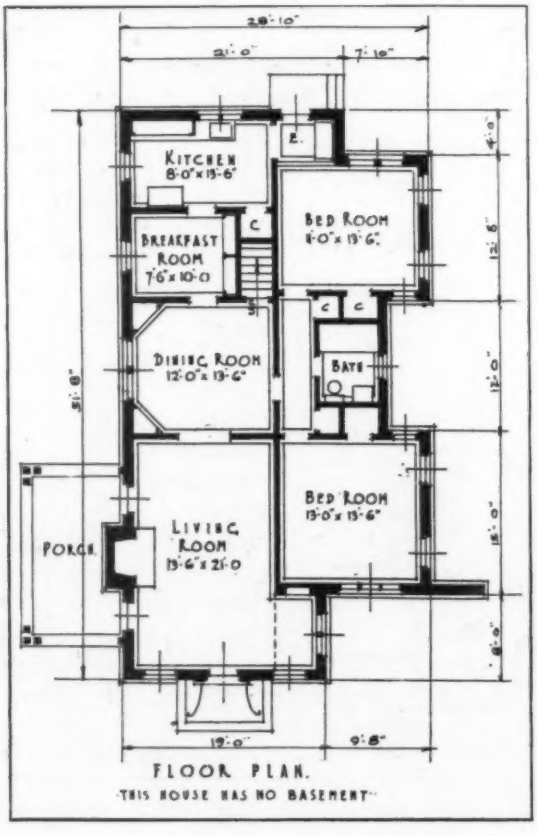
SECOND FLOOR PLAN

CUBAGE		
Main Bldg	25 · 37 · 30	= 27750
	6 · 14 · 28	= 2436
Sun Rm Wing	12 · 14 · 17	= 2856
Porch #1	11 · 13½ · 14½	= 545
Porch #2	6 · 8 · 11½	= 138
Porch #3	4 · 5 · 12½	= 60
Total Cubic Footage		= 33785



BASEMENT PLAN

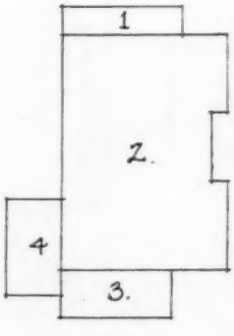
HOUSE OF J. IVAN DISE, DETROIT, MICH.—J. IVAN DISE, ARCHITECT



HOUSE OF H. Q. HICKMAN, HOUSTON, TEXAS

HIRAM A. SALISBURY, ARCHITECT

COMPUTATION OF CUBAGE



1. 184 SQ. FT. x 14'-6" = 1218
2. 1105 SQ FT x 17'-0" = 18785
3. 152 SQ FT x 14'-6" = 2204
4. 152 SQ FT x 14'-0" x 1/4 = 532

TOTAL. 22,739 CU. FT.

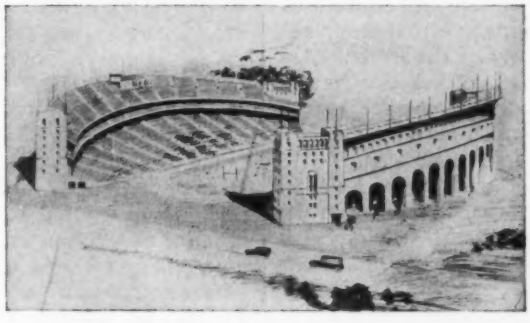
SINCE THERE IS NO BASEMENT HEIGHTS ARE TAKEN FROM BOTTOM OF FOOTINGS.

ENGINEERING AND CONSTRUCTION

DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, *Architect*—GAVIN HADDEN, *Engineer*

DYCHE Stadium at Northwestern University was erected in 1926-27 on a site which had already been used for University athletics for a number of years. The initial construction program included the complete double deck structure on the west side of the field, together with the major portion of the first deck on the east side, providing a total capacity of about 37,000 permanent seats for football and track games. With the completion later of the double deck structure on the east side, the seating capacity will be increased to about 50,000. Still further increases in seating capacity may be made by the erection of a third deck at each side above the second decks and also by additional construction at the south end of the arena, so that the total seating capacity may readily be increased to 75,000 and more.



DYCHE STADIUM AS IT WILL APPEAR WHEN COMPLETED BY THE ADDITION OF THE THIRD DECK

As designed, the two separate side stands are in plan approximately crescent-shaped and identical, and are symmetrical as a whole about the longitudinal and transverse axes of the football gridiron. Each side stand will be provided when completed with three seating decks rising one above the other, so that all the seats will be placed as advantageously as possible for viewing the games. All three seating decks on each side of the field terminate at each end in a massive tower which houses a series of ramps by which the spectators in the upper decks obtain access to their proper levels. Access to the upper parts of the first or lowermost seating deck is afforded by ramps under this deck.

DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, ARCHITECT—GAVIN HADDEN, ENGINEER

XUM

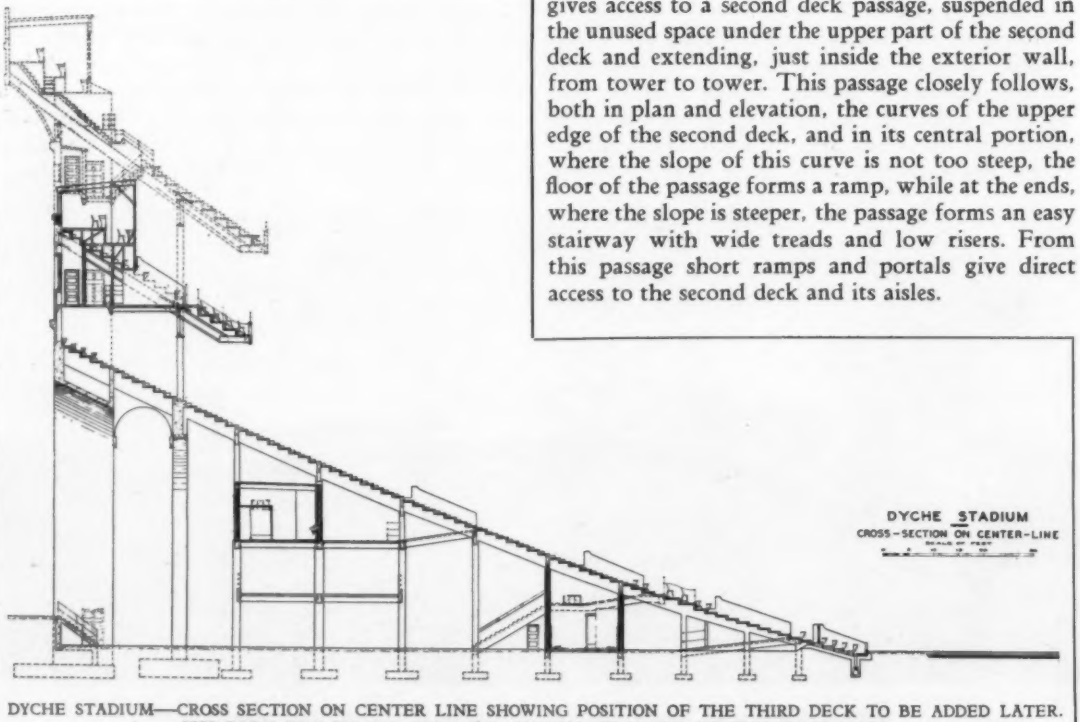
The skyline curves, resulting from the termination, in plan, of the outermost rows of seats by the sharply curving exterior walls result logically from placing the seats in their most advantageous locations, and follow modern principles of design first exemplified by the Cornell Crescent in Ithaca, N. Y., and later by other stadium structures such as those at Brown University in Providence, at the University of Denver, Colo., and at Asbury Park, N. J. The design of this structure is somewhat unique in that it carries out the crescent curves in the second and third decks as well as in the first deck. The conditions thus imposed upon the design, together with other influencing conditions, caused an unusual complexity in determining the curvature of the various parts of the structure. In the plan there are, for the triple deck side stands, twelve different major centers of circular curves, with large numbers of different major radii. Not one of these circular curves is compounded.

The resulting curves had their origin in a logical consideration dependent upon the purpose, use or appearance of the structure, involving such questions as efficient sight lines, economical, simple and cantilever spans, seat values, and circulation. These curves were followed accurately in the layout of structural steel members and their connections, of concrete surfaces, of steel reinforcement, of wood seats and their connections.

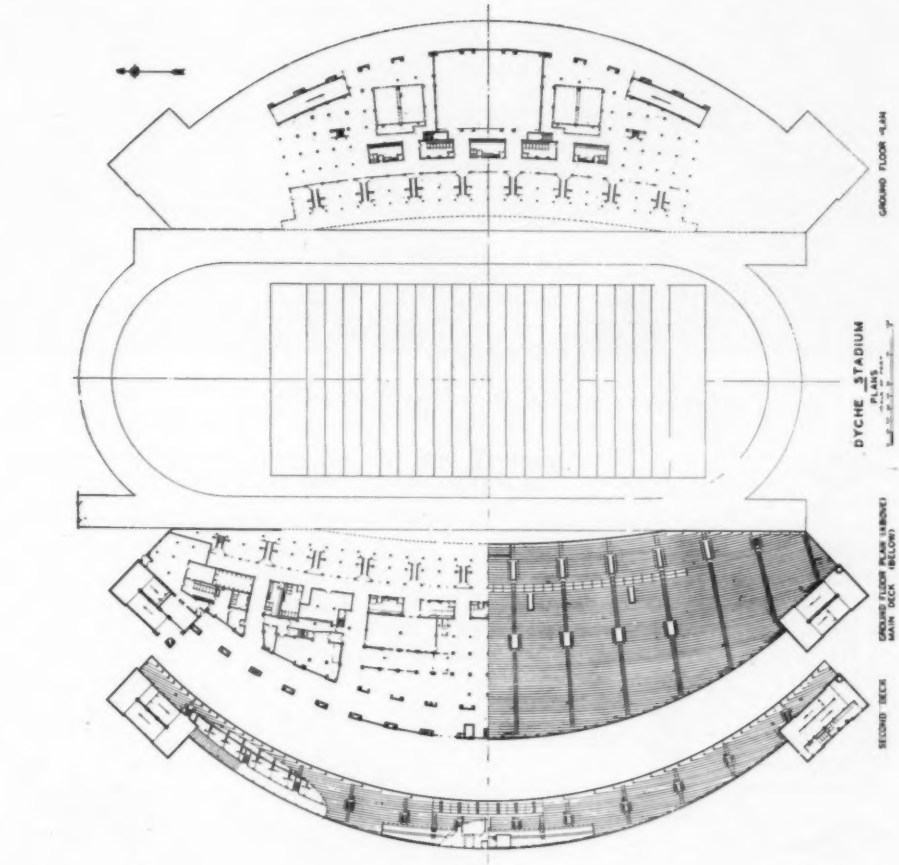
Three seating decks were adopted in the design to insure within reasonable limits not only the greatest number of advantageous and commanding seats but also the least number of seats subjected to the annoyances of column interference.

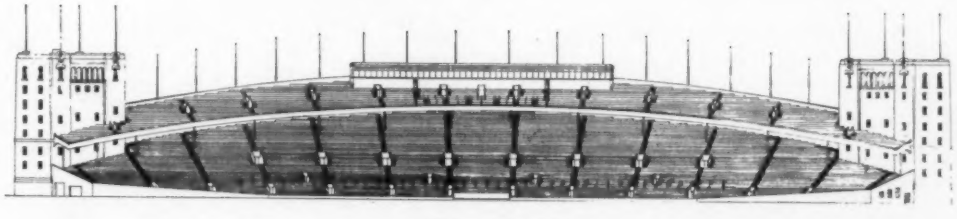
In addition to the toilet facilities for spectators (which are located at various levels as may be most convenient for all the spectators) a large amount of the space under the lowermost seating deck is utilized for athletic purposes. A large dirt floor area, clear of columns or other restrictions, is provided under one side for indoor practice, and there are also provided, in convenient locations, team rooms, with lockers, showers, etc., for the home teams and for visiting teams, general locker rooms, supply rooms, laundry, heating plant, coaches' and officials' rooms, handball courts, lecture room, doctor's and trainer's room, etc. The extensions of the east side which will be constructed later will contain a complete housekeeping apartment for a caretaker and his family. The heating plant, located under one end of the first deck on the west side, contains two boilers of over 1,500 sq. ft. of heating surface each, and two large hot water heaters. The installation is unusual on account of the great distances to which heat must be carried through unheated spaces and the high peak hot water loads necessitated by the large number of shower baths. There are 60 showers under the west side alone.

The ramp tower at each end of each side stand gives access to a second deck passage, suspended in the unused space under the upper part of the second deck and extending, just inside the exterior wall, from tower to tower. This passage closely follows, both in plan and elevation, the curves of the upper edge of the second deck, and in its central portion, where the slope of this curve is not too steep, the floor of the passage forms a ramp, while at the ends, where the slope is steeper, the passage forms an easy stairway with wide treads and low risers. From this passage short ramps and portals give direct access to the second deck and its aisles.

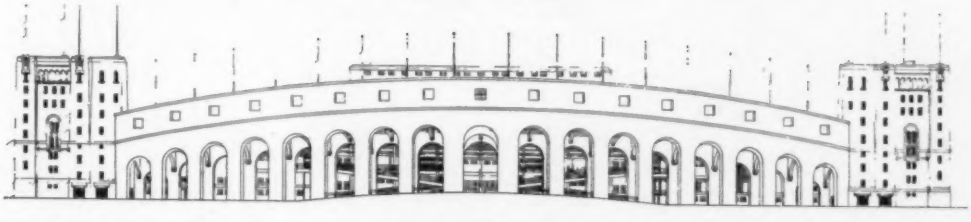


DYCHE STADIUM—CROSS SECTION ON CENTER LINE SHOWING POSITION OF THE THIRD DECK TO BE ADDED LATER. THE PRESS BOX ON THE SECOND DECK WILL BE MOVED TO THE THIRD DECK





ELEVATION FROM FIELD

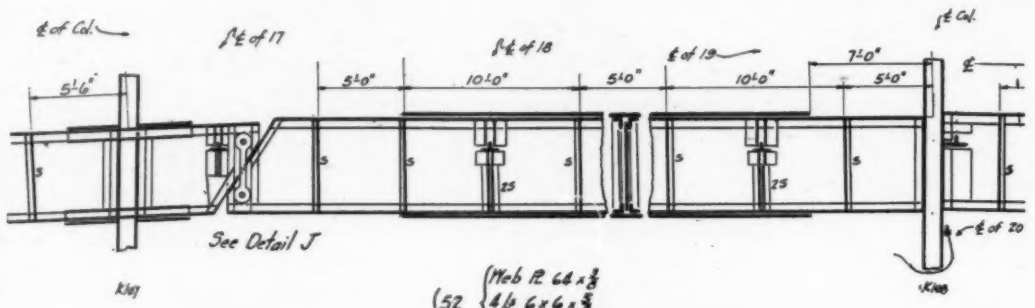


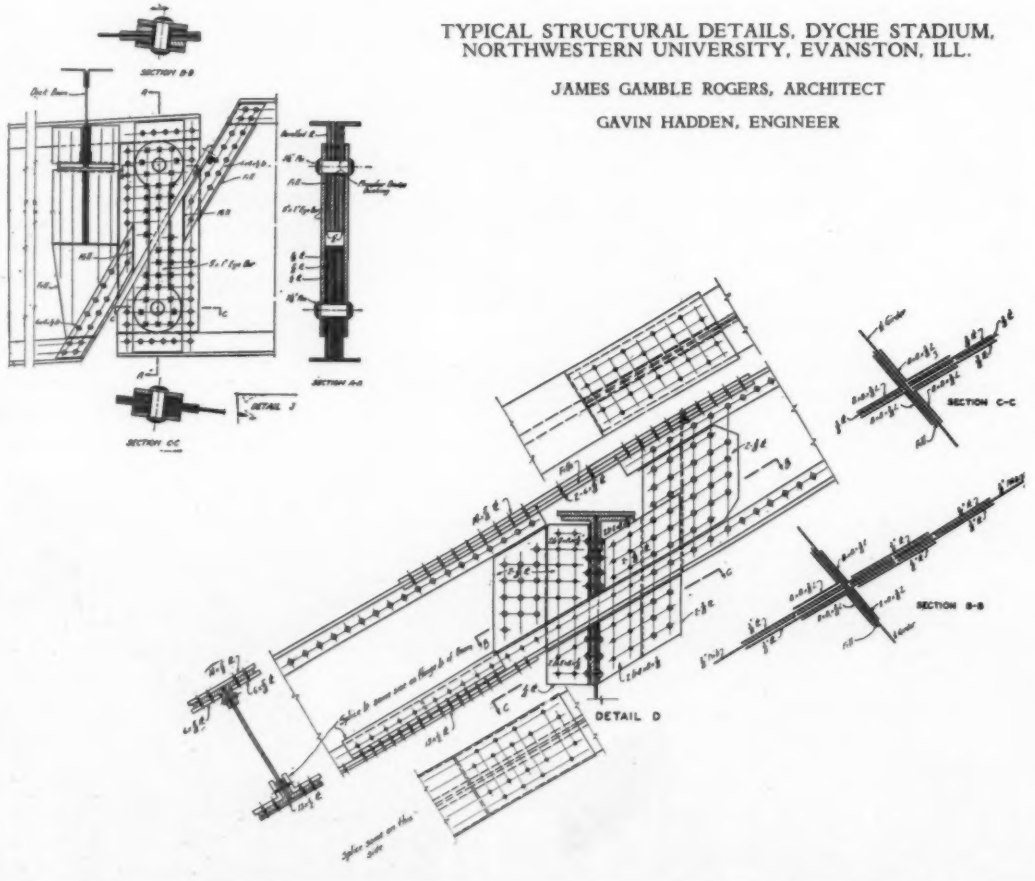
EXTERIOR ELEVATION

DYCHE STADIUM
ELEVATIONS

PLANS AND ELEVATIONS, DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, ARCHITECT—GAVIN HADDEN, ENGINEER





TYPICAL STRUCTURAL DETAILS, DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, ARCHITECT

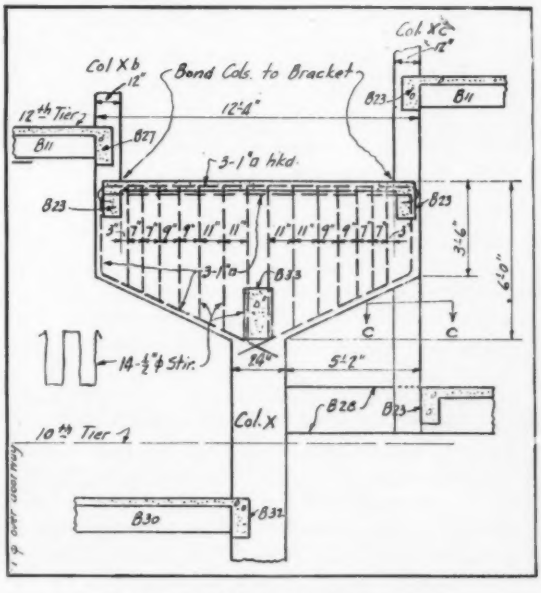
GAVIN HADDEN, ENGINEER

THE SLAB SEAT DECK CLOSE TO THE GROUND AT THE FRONT IS BUILT ON A CINDER BED AND IS DIVIDED BY THROUGH BUTT JOINTS AVERAGING 40′ APART, DOWELED WITH SMOOTH GREASED RODS. IN THE FRAMED STRUCTURE THERE ARE FOUR EXPANSION JOINTS FROM 80′ *to* 130′ APART. IN THE SEAT DECKS SLIDING JOINTS ARE LOCATED MIDWAY BETWEEN AISLES ON LINES OF GIRDERS RADIAL TO THE RISER CURVES EXCEPT OVER THE ARCADE AT THE REAR. THROUGH BUTT JOINTS WITH DOUBLE COLUMNS AND SPLIT PIERS ARE CARRIED THROUGH ARCADE WALLS, RAMPS, AND PASSAGES. UNDER THE FIRST DECK, WHERE CONCENTRATED LOADS OCCUR. SECOND DECK LONGITUDINAL GIRDER IS PROVIDED WITH A LINK JOINT. ALL EXPANSION JOINTS ARE FORMED BY ELASTIC BITUMINOUS JOINT FILLER EXCEPT BETWEEN SLIDING SURFACES WHERE TWO LAYERS OF WAXED BUILDING PAPER ARE PROVIDED

THE PRESS BOX COMMANDS AN UNOBSTRUCTED VIEW OF THE ENTIRE FIELD. IT IS ENCLOSED, PROVIDED WITH DESKS, TELEPHONES AND TELEGRAPH, AND IS HEATED

FLOOR OF PASSAGE UNDER SECOND DECK FORMS A RAMP WITH STAIRWAYS AT ENDS WHERE THE SLOPE IS STEEPER. STEPS ARE ABOUT 4" X 22"

The press box, located at the top of the second deck at the center of one side, will later be located in a corresponding position at the top of the third deck in order to furnish the most desirable and most commanding view of the gridiron. There is no possibility of obstruction of the view of the press, even if spectators stand up in front of the box. The entire box is enclosed, on three sides by plate glass, and is provided with artificial heat and light. Ample desk facilities are provided for instruments and for papers. There is a private telephone connection to the players' box at the front of the first deck. Outside telephone and telegraph connections are also provided. Entrance and exit and toilet facilities are provided for the press separate from the general spectators' facilities, and in the future access to the private press portal in the third deck will be obtained by two elevators operating in shafts located inside the piers of the central arch in the exterior wall. At the present time the upper portions of these elevator shafts, inside the press box, are used for radio broadcasting. There are four of these radio booths, each separately enclosed to furnish sound privacy. The press elevators when installed may also be used for carrying a few spectators who occupy special box seats at the front of the second deck. These box seats, with the third deck furnishing weather protection above them, and without obstruction in front of them, will be second only to the press seats in desirability. Additional private boxes with separate entrances are also provided part way up the first deck.



DETAIL OF RAMP FRAMING IN TOWER

RAMP TOWER OF THE DYCHE STADIUM

Each ramp tower has a single series of broad ramps about 16′ wide leading from the ground to the second deck passage, with a single line of interior columns; above, the ramps continue, with width reduced to about 10′, to the level of the future third deck passage, with a double line of interior columns. The space thus released is utilized for public toilet rooms to serve spectators on the upper decks. The columns of the double line, in the upper part of the tower, are supported by heavy double cantilever brackets at the tops of the lower columns. This detail is illustrated on page 67.

The entire structure is built in general of reinforced concrete and structural steel, and all conspicuous concrete wall surfaces have been given a rubbed finish.

The general contractor for the Dyche Stadium was J. B. French Co., Chicago, and the design and supervision of construction were carried out by James Gamble Rogers, architect; Gavin Hadden, engineer, associates, New York City, with C. A. Holden in charge of the detailed design, G. F. Baker in charge of the resident supervision and C. A. Fuller the design of the heating plant.

DYCHE STADIUM, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.

JAMES GAMBLE ROGERS, ARCHITECT—GAVIN HADDEN, ENGINEER

SPECIFICATIONS AND DATA ON A NEW INSULATING BOARD

A FOLDER for filing has recently been received from the Cornell Wood Products Company, 190 North State Street, Chicago, Illinois. The index tab carries the A.I.A. file No. 37a1. One leaf of the folder forms a pocket and contains a sample of the insulating board. A booklet is included which contains typical installation details and specifications. This is an unusually well prepared piece of literature for filing. Practical data only has been included. The absence of "sales talk" makes it unnecessary to wade through a large amount of material to locate the information of interest to architects, draftsmen and specification writers. A copy of this valuable folder may be obtained by addressing the Cornell Wood Products Company or THE AMERICAN ARCHITECT Service Department.

FOURTH ANNUAL MEETING, CONCRETE REINFORCING STEEL INSTITUTE

BILOXI, MISSISSIPPI, has been selected by the Directors of the Concrete Reinforcing Steel Institute as the place for holding the fourth annual meeting of the Institute. The meeting will be held March 19th to 21st, 1928, at the Edgerton Golf Hotel. Details of the meeting will be announced in the near future.

THE USE OF WELDING FOR FABRICATING ROOF TRUSSES

By William Dalton

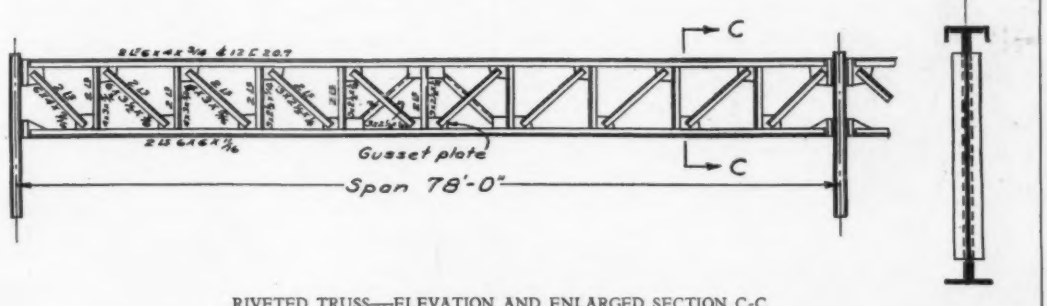
A ROOF truss ordinarily consists of two cord members latticed together by a system of tension and compression members which transfer the compression stresses to the top cord and the tension stresses to the bottom cord. So far it has been the usual practice to use a pair of angles both for the cords and connecting members, with gusset plates and rivets as the means of fastening the angles together. The use of rivets necessitates punching holes in the truss members and these holes cause a greater waste of material than merely that which is removed. The loss is equivalent to a strip of metal the full length and thickness of the member in which the hole is punched and as wide as the diameter of the rivet.

One-half of the connecting members are in compression and the other half are in tension. In compression, angles are not as efficient as H-beams but have been generally used because of the ease of making riveted joints with them. Tension members must be straight when applied so as to prevent a distortion of the truss under load. Channels are best suited for such tension members because they provide more metal directly in line with the applied load than any other section that has flanges to hold it straight.

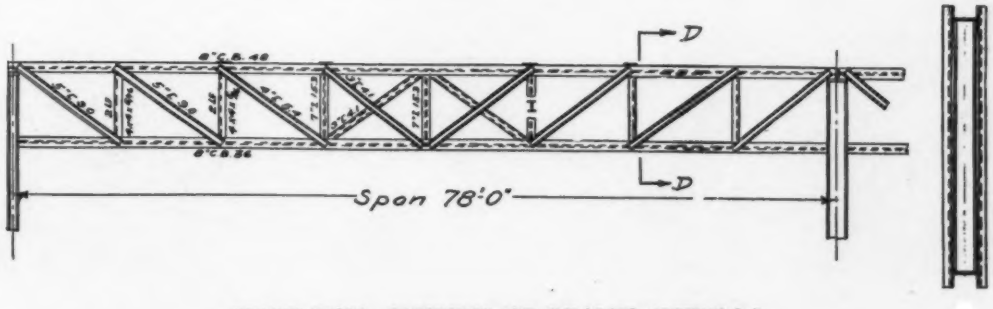
This analysis indicates that if H compression beams can be economically fastened to channel tension members a truss can be made with the least amount of metal for a given load. It is not easy to rivet this combination of shapes together, but welding provides a means of making the necessary connections. It also avoids the loss of metal caused by rivet holes and does not require the gusset plates needed for riveted joints.

The welded truss design illustrated is a combination of H compression members and channel tension members, which is flexible enough to accommodate the variations in the size of members required for the different parts of the truss. The cords are made of H-beams with flanges placed in the vertical plane. They can be reinforced at the center if necessary by welding extra plates to the webs. The tension channels are fastened to the outside faces of the cord flanges, and the H compression members are fastened to the inside flanges of the cords.

Seats for roof purlins are provided by plates welded to the top flanges of the upper cord. These plates are punched for the purlins and give a connection to the truss without lowering the efficiency of the cord. Where sway bracing is needed, a chan-



RIVETED TRUSS—ELEVATION AND ENLARGED SECTION C-C



WELDED TRUSS—ELEVATION AND ENLARGED SECTION D-D

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nel is used for the purlin plate with its flanges turned down and punched for the diagonal brace rods.

It is claimed that a definite size weld of a given length made with a specified current and electrode has as definite and dependable holding value as a rivet. Skillful arc welders thoroughly equipped can make a cheaper connection than the riveted joint of equal strength.

The riveted and the welded trusses shown are designed for the same load and stresses. Riveted trusses are about 40 per cent heavier than the welded trusses, and bids received for both constructions show a considerable saving in cost by the use of the welded truss.

That welded joints in structural members may be produced having strength values equivalent to those of riveted joints is indicated by a series of tests recently conducted under the direction of Professor T. R. Lawson of the Rensselaer Polytechnic Institute, in the laboratory of that institution. The metallic arc welding process was used in making the test specimens.

The tests were made on ¼, 5/16 and ⅜ inch fillet welds, this type of weld being commonly used in fabricating machine parts and steel structures from standard rolled steel shapes. On each size of fillet there were made tension and compression tests, fillet lengths being ½, 1, 2, 3, 4, 5 and 6 inches.

A summary of the results of the tests is said to show that a ¼ inch fillet will stand a safe allowable load of 2,600 pounds per lineal inch, using four as a factor of safety. Corresponding values for 5/16 and ⅜ inch fillets are 2,900 and 3,200 pounds. A ¾ inch rivet will stand a shearing load of 4,500 pounds per lineal inch. Based on the results of the recent tests, a ⅜ inch fillet will sustain approximately the same load if deposited for a length of 1½ inches.

In summarizing the results of the fillet weld tests, values representing the lowest average of test results on a number of fillets of the same size and length were taken. The welds tested were all made by hand and were made in one layer; that is, the entire fillet was built up in a single pass along the joint.

AMERICAN CONCRETE INSTITUTE CONVENTION

THE 1928 convention of the American Concrete Institute will be held in Philadelphia February 28, 29 and March 1. The convention headquarters will be at the Benjamin Franklin Hotel. Among the papers to be presented at this convention are the following: Design and Cost Data for the 1928 A. C. I. Standard Building Code, by Arthur R. Lord; Flow of Concrete Under Sustained Compressive Stress, by Raymond E. Davis, Professor of Civil Engineering, University of California; and A Method for Predicting Concrete Strengths with Increased Precision, by Herbert J. Gilkey, Associate Professor of Civil Engineering, University of Colorado. Other papers and discussions will include, Concrete Control; Placing Methods; Use of Manufactured Sand; Concrete Stone Manufacture; and Concrete Products. Additional information relative to the convention may be obtained by addressing the Secretary, Harvey Whipple, 2920 Grand Boulevard, Detroit, Michigan.

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THIRD COMPETITION, STEEDMAN TRAVELLING FELLOWSHIP

THE Governing Committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the third competition for this Fellowship, to be held in the Spring of the year 1928. The Fellowship is founded in memory of James Harrison Steedman, M. E., Washington University—1889, First Lieutenant U. S. Naval Reserves, Assistant Engineer Officer U. S. S. Oklahoma in 1917 and 1918, who at the age of fifty, suffering from a malady curable only by rest, refused to quit his post and knowingly made the great sacrifice.

The value of this Fellowship is represented by an annual award of fifteen hundred dollars, to assist well qualified architectural graduates to benefit by a year in travel and the study of architecture in foreign countries, as determined by the Committee and under the guidance and control of the School of Architecture of Washington University, St. Louis, Mo. The Fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens of good moral character, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and shall be between twenty-one and thirty-one years of age, at the time of appointment to this Fellowship.

Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, Mo., to whom all candidates are required to forward their application blanks properly filled out not later than January 19, 1928, as well as requests for supplementary information relative to the rules and regulations governing the competition.

Candidates who are holders of a degree not conferred by Washington University are required to submit with their application a transcript of the record of their scholastic work. Candidates must be sponsored by the architect in whose office they are taking, or have completed, the year of practical work required for eligibility to this Fellowship. Each application must also bear two additional endorsements by members of The American Institute of Architects.

The "Steedman Fellow" is expected to spend the full term of one year abroad in travel and study, and preferably in original research. Upon his return, he is required to present a thesis, the material for which has been collected during the period of study abroad and which is to conform in all other particulars to the regulations established by the Graduate School of Washington University for candidates for an advanced degree. This thesis, if satisfactory, together with the fulfillment of the other requirements for the advanced degree, will enable the Fellow to be considered by the Faculty for recommendation to the Corporation of Washington University for the degree of Master of Architecture, to be conferred by Washington University at the commencement exercises following the completion of his work.

EXHIBITION OF PHOTOGRAPHS OF MODERN AND MEDIEVAL BRICKWORK

A TENTATIVE schedule of the exhibition of photographs of modern and medieval brickwork which is now touring the United States has been announced as follows:

Detroit	January 1-January 16
Cincinnati	January 23-February 4
Pittsburgh	February 8-February 18
Philadelphia	February 22-March 7
Reading	March 12-March 17
Boston	March 21-April 6
Amherst	April 12-April 19
Hartford	April 25-May 10
Toronto	May 21-June 2
Milwaukee	June 11-June 23
St. Paul	June 28-July 12
Denver	July 23-July 28
Salt Lake City	August 6-August 17
Seattle	August 27-September 5
Portland	September 10-September 19

The exhibit consists of approximately five hundred excellent photographs, and because of its inspirational and educational value, is decidedly worth the time required to view it. Architects and architectural draftsmen in the cities in which the exhibit has already been held have viewed it with enthusiasm. The photographs are unusually well taken and it is evident that they have been selected with care and thoughtful consideration of the subject.

TOPICAL ARCHITECTURE PHOTOGRAPHS

THE four church cupolas, illustrated in our Topical Architecture section in this issue, are of more than ordinary interest. The churches are all of American design and they all date back to the early days of our history. The photographs were made especially for us by P. A. Nyholm.

LE BRUN TRAVELLING SCHOLARSHIP COMPETITION, YEAR - 1928

THE Executive Committee of the New York Chapter of The American Institute of Architects, as Trustees of the Travelling Scholarship, founded by Pierre L. Le Brun, has announced a competition for the selection of a beneficiary. The program will be issued about January 15, 1928, calling for drawings to be delivered about March 15, 1928.

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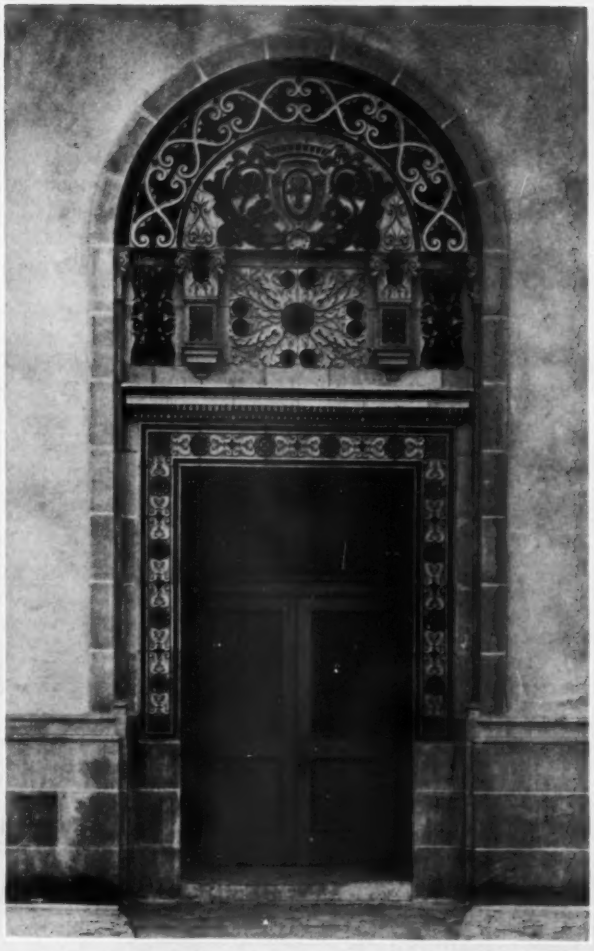
TERRA COTTA



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The following excerpts from the Deed of Gift explain the award and conditions:

"Fourteen hundred dollars . . . . are to be awarded, ... , to some deserving and meritorious architect or architectural draftsman, resident anywhere in the United States, to aid him in paying the expenses of a European trip, lasting not less than six months.

"The selection of the beneficiary of the Scholarship is to be by means of a competition . . . . and the drawings called for . . . . are to be submitted for examination and judgment to a jury consisting of at least three practicing architects, no one of whom is to be connected with any school or atelier for the teaching of architecture. In making the award the jury is to give a full and careful consideration to the records of qualification filed by the competitors as well as to the comparative excellence of the drawings submitted.

"Any architect or architectural draftsman, a citizen and resident of the United States, not under twenty-three or over thirty years of age, who shall, for at least three years, have been either engaged in active practice, or employed as an architectural draftsman and who is not either engaged in active practice, or employed as an architectural draftsman and who is not and has not been the beneficiary of any other traveling scholarship, shall be eligible to compete.

"Every competitor must be nominated by a member of The American Institute of Architects who shall certify in writing that the above conditions are fulfilled, and that in his opinion the competitor is deserving of the scholarship. No member of the Institute shall nominate more than one (1) candidate.

"Every competitor must engage to remain, if successful, at least six months abroad and to devote well and truly that length of time to travel and the study of architecture otherwise than by entering any school or atelier or attending lectures, it being intended that the benefit derived from this travelling scholarship shall supplement school or office experience.

"The successful competitor shall write from time to time, but not less than once every two months, to the New York Chapter of The American Institute of Architects, giving an account of the employment of his time."

All those wishing to enter the competition should arrange at once for nomination by a member of The American Institute of Architects. Nomination blanks can be had of the Secretary of any Chapter, A. I. A., or of the Le Brun Scholarship Committee. Nominations should be sent, so as to be received before January 15, 1928, to Le Brun Scholarship Committee, Room 530, 101 Park Avenue, New York, N. Y.

THIRTY-FOURTH ANNUAL MEETING OF THE AMERICAN SOCIETY OF HEATING AND VENTILATING ENGINEERS

THE thirty-fourth annual meeting of the American Society of Heating and Ventilating Engineers will be held at the Hotel Pennsylvania in New York City, January 23-26, 1928. An extensive program has been planned by the members of the New York Chapter, who will be hosts at the meeting. One session of the convention will be devoted to a discussion of factory heating and ventilation. Various codes now pending before the Society, including those on Heating and Ventilating of Garages, Rating Low Pressure Boilers, Testing Building Insulation and Air Cleaning Devices, will be presented at another session. A well rounded out program of both business and recreation is assured by the committee in charge of the convention arrangements. Information relative to the convention may be obtained by addressing the general chairman of the local committee, H. B. Hedges, 29 West 39th Street, New York City.

LABORATORY COURSE IN DESIGN AND CONTROL OF CONCRETE MIXTURES

THE Portland Cement Association through its New York City office is offering a laboratory short course in the design and control of concrete mixtures. The course is conducted under the auspices of the Department of Civil Engineering of Columbia University. For several years these short courses have been given in the form of lectures. This year the work will be conducted in the laboratory. Those attending the course will be given the opportunity of making various tests and performing the different operations for themselves. Brief lectures will precede the work in the laboratory. The first course was begun December 12, 1927; a second and third course will be held in 1928, beginning January 9th and January 30th. Announcement of other courses will be given at a later date. Anyone interested may register for the course. No registration or tuition fees are charged.

LABOR CONDITIONS QUIET AS 1927 ENDS

THE close of 1927 found labor conditions in the building industry unusually quiet with little prospect of any important strikes or wage controversies before Spring, according to the national monthly building labor review of the American Bond and Mortgage Company, New York.

Possibility of any serious labor troubles in the building industry in the near future, states the review, is rather remote, as building craftsmen are showing little inclination to press wage demands or place undue stress on the five-day week plan.

The decline in the volume of new building and seasonal low activity is already being felt in a number of localities and a surplus of skilled mechanics as well as laborers is developing. Union craftsmen are accepting the situation calmly but threaten resistance to any effort that may be made to reduce present wage schedules.

With the settlement of the Toronto carpenters' strike the last major disturbances in the industry were eliminated, although there are a few trades in several communities involved in minor wage controversies. There is some threat of trouble as a result of the abolition of the National Board of Jurisdictional Awards, which has been followed by a resumption of the ill-feeling between the bricklayers and plasterers. Other trades also are expected to have annoying jurisdictional quarrels.

Reports from leading cities indicate that little change in present wage scales and working condi-

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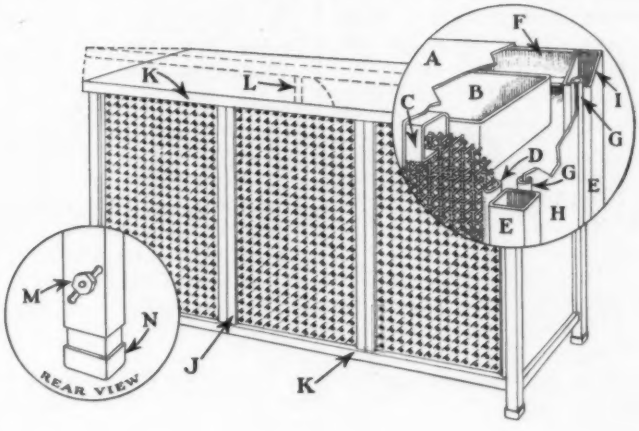
New Artistry In Radiator Concealment



The Villa Console with our Rod Type grille

A. Hinged top of No. 14 gauge furniture metal.
B. Humidifying pan of galvanized iron.
C. Reinforced steel tubing, slotted to hold grilles securely.
D. Steel moulding, slotted to hold grilles securely.
E. Reinforced steel tubing.
F. Heavy formed iron crossbar makes back as rigid as front. Top is hinged to this crossbar.
G. Steel moulding, slotted to hold ends.
H. Ends solid (ends and back are No. 18 or No. 20 gauge, depending on size of Cabinet).
I. Corner joints mitred.
J. Mullions of steel tubing, slotted to hold grilles securely.
K. Crossbars of steel tubing, slotted to hold grilles securely.
L. Swivel "catch" to hold top open for increased circulation.
M. Slot and nut on *back of legs* for adjusting height.
N. Adjustable leg.

The Raleigh Window Seat—Steelcane grilles. Note curved top.

ARCHITECTS may now specify Tuttle & Bailey Radiator Cabinets with the same assurance that accompanies their recommendation of Ferrocraft cast grilles. For, unlike many others, this House has proceeded carefully into the new market, preferring to perfect its product rather than rush headlong into volume sales and mediocrity. Results have been very gratifying, indeed.

The construction, as well as material, of Tuttle & Bailey Cabinets is sturdy and of the highest quality. The steel frame-work, similar to that of modern sky-scrapers, is independent of other parts, such as, sides, back, grille and top. Fine furniture steel of heavy gauge is used throughout. When finished, these Cabinets are hardly distinguishable from the most expensive furniture.

Attractive models in keeping with good taste are offered in an adequate variety. They are made for all sizes of radiators and in 12 standard finishes, or to match your sample.

Mail Coupon for Illustrated Booklet

The Villa Window Seat with Steelcane grille.

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The Villa Window Seat with Rod Type grille.

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tions can be expected for at least six months. In fact some cities anticipate further wage increases during the coming year. These cities include Bridgeport, Conn.; Alliance, Ohio; Erie, Pa.; Kansas City, Mo.; Fall River, Mass.; New Haven, Conn., and Shreveport, La.

Only in a few cities, such as Miami, Fla.; Lowell, Mass.; Charlotte, N. C.; Tampa, Fla.; Richmond, Va., and Mason City, Ia., have the contractors suggested a wage cut. Reduced building activity in a number of communities threatens to create an oversupply of mechanics which may give encouragement to the possibility of wage reductions.

It is not expected, however, that any material effort toward this direction will develop prior to the period between April 1 and June 15, when several hundred wage agreements and contracts will come up for renewal. The larger cities, such as New York and Chicago, have agreements extending through the year and are not expected to be affected by any controversies.

Taking the situation as a whole the prospects are bright for a period of unusually stable labor conditions in the building industry for at least three months.

CATALOG OF REPRODUCTIONS OF EARLY AMERICAN FURNITURE

ARCHITECTS interested in the furnishing of houses as well as their design will find a new catalog of "Reproductions of Early American Furniture in Mahogany and Maple" of value. This catalog is well presented and illustrates tables, chairs, sofas, desks, bed-room furniture, highboys and other pieces for household purposes. The book is 11x15 inches in size and contains 40 pages. Copies may be obtained from the Charak Furniture Company, 65 Wareham Street, Boston, Mass., or through THE AMERICAN ARCHITECT Service Department, 501 Fifth Avenue, New York City.

OLD NEW YORK NAMES

IT is interesting to note that the names of many familiar places in and around New York—old New Amsterdam—underwent some strange transformations when this city became English. Zandt Hook gradually became Sandy Hook, Vlacht Bos changed to Flatbush, Helle Gat to Hell Gate, Beeren's Island to Barren Island and Conyer's Island to Coney Island.

A. HOLLAND FORBES DEAD

A. HOLLAND FORBES, President of the Forbes Publishing Company, New York, editor and publisher of *The Architect*, died suddenly on Friday, December 23, 1927, following an operation. He was 64 years old. He left a wife and two married daughters. Mr. Forbes was formerly Vice President of the Aero Club of America, and he continued an active member of the club, retaining to the last his keen interest in all forms of aviation. He also belonged to the New York Yacht Club and the National Golf Links.

PERSONALS

Alex Linn, architect, has established an office for the practice of architecture at 900 S. & L. Building, Des Moines, Iowa.

Walter Atherton, architect, announces the removal of his office from 15 Exchange Street to 148 State Street, Boston, Mass.

Eugene Schoen, architect, has moved his office from 43 West Thirty-ninth Street to 115 East Sixtieth Street, New York City.

George Provot, architect, is now located in new offices at 22 East Seventeenth Street, having moved from 50 West Forty-seventh Street, New York City.

Ellerbe and Company, architects, have opened an office at 510 Essex Building, Minneapolis, Minn. Manufacturers are requested to send catalogs and samples.

N. S. Spencer & Son, architects, have moved their offices from Kimball Hall, 25 East Jackson Boulevard, to the Lake-Michigan Building, 180 North Michigan Avenue, Chicago, Ill.

Lilien & Lilien, architects, have opened an office for the general practice of architecture at 155 West Seventy-second Street, New York City, where they will appreciate receiving manufacturers' catalogs and samples.

Eugene John Stern, architect, having purchased the good will of Mann & Stern, has become a successor to that firm, and will continue the practice of architecture at the old address, 708-12 A. O. U. W. Building, Little Rock, Ark.

Please do us a favor. If your magazine does not come regularly on time, drop us a postcard or a letter. Address us—501 Fifth Avenue, New York City.

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The Pioneer Manufacturer of Steel Windows announces a development of great interest to Architects and Building Owners

LUPTON announces the standardization of fifty sizes of three types of steel windows to fit interchangeably fifty standard openings. These three types are Double Hung, In-at-Top Projected Casements, and Side-Projected combined with In-at-Top Projected Casements. This is an epoch-making step which provides the architect with greater freedom of expression and gives the building owner better windows within his price limit.

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FIREPROOF FORMLESS FLOOR CONSTRUCTION

By Frank Eroskey

THE system of first class fireproof floor construction described in the accompanying article was invented by Wm. B. Miller, C.E., of Cleveland, Ohio. The successful application of the system has been demonstrated in a practical manner in several buildings recently constructed in Ohio. This is, to our knowledge, the first practical fireproof construction that has been actually used that does not require temporary forms or shoring while being erected. The elimination of this requirement seems to constitute an important step in the advancement of building construction, that in addition to simplicity of erection, should result in economy of construction as well.—THE EDITORS.

IN this day of keen competition a floor system must have much to commend it in order that it may not cease to exist. Of primary importance is the cost of installation and the speed with which it can be erected. It must be easy to erect with the use of a minimum amount of equipment and each step should be progressive. Interference with the other trades engaged on the building should be for a short period only and weather conditions should not affect the installation to any great extent, with the consequent loss of rental to the owner.

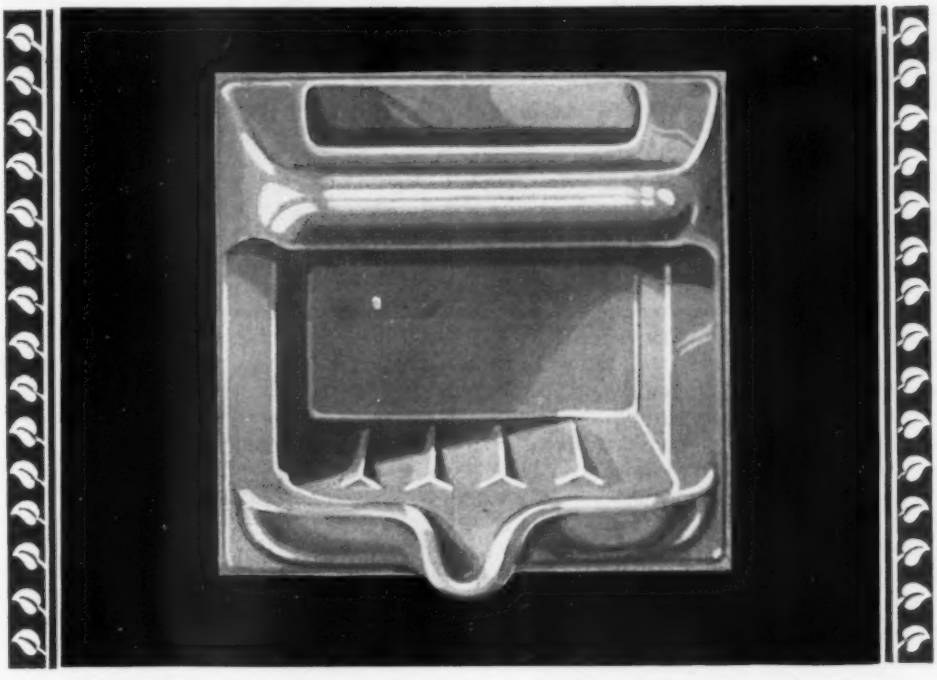
The speed with which it is installed should in no way affect its quality. The time required by the skilled mechanic and the expert supervisor in its installation should be such that the work may progress even in their absence without the possibility of unsafe construction being covered up. The floor should be immediately available for the other trades and safe to work upon, with space available for the storage of the necessary materials. It should possess distributive capacity under concentrated loads, and in multi-story construction it should be assumed to give a reasonable amount of additional stiffness to the structure.

There are several types of floors at present embodying many of these desirable features. The floor system described below has features that embody simple and economical construction worthy of consideration. Temporary forms and shoring, one of the costly and obstructive parts used in conjunction with the majority of floors, are eliminated. The system is adapted for use in wall bearing, concrete, or steel framed structures.

The floor proper consists of four elements—steel, clay tile, a strip of sheet metal (metal shoe) and concrete. The main supporting members consist of any of the steel bar joists now available. The clay tile is of new design and requires two different shapes known as "A" and "B" tile. The "A" tile has projecting flanges on the top which rest on the top flange of the steel joist. Projecting

AT LEFT: UNDER SIDE OF STEEL JOIST AND TILE FORMLESS FLOOR CONSTRUCTION USED IN A BUILDING AT LORAIN, OHIO. AT RIGHT: PLACING CONCRETE BETWEEN JOISTS AND OVER HOLLOW TILE FLOOR ARCH

XUM



To Match Your Choice of Colored Bathroom Tile

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flanges are also provided on the bottom to support the metal shoe. "B" tile are similar to the "A" tile but without projecting flanges, and incorporate recesses on the lower sides which bear on the metal shoe. The sides of the "B" tile are beveled, converging toward the top, and leave a space at the surface between adjoining "A" and "B" tile through which the concrete is poured. The third element, the metal shoe, is a strip of metal about four feet long, made in the form of a shallow trough which allows for approximately one and one-half inches of concrete under the steel joists. Concrete, the fourth element, should consist of one-half inch stone or gravel aggregate mixed to the consistency usually employed for floor work.

The method of installation and order of procedure is as follows. After the main supporting members or walls are in place, steel bar joists are set thirteen and one-half inches on centers. Notched angles may be temporarily used to quickly and accurately set the joists. These angles are removed in advance of the work of the tile setter.

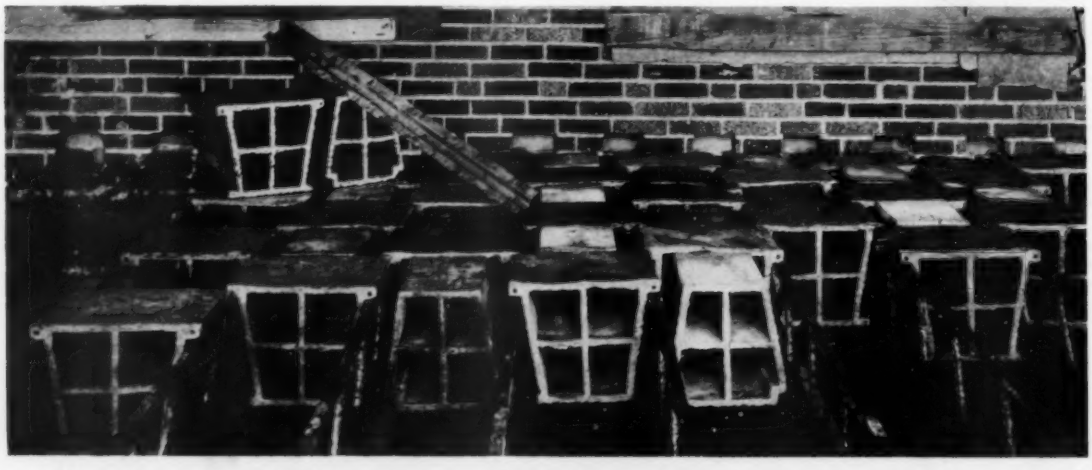
The "A" tile are then deposited between the joists, two rows at a time, end to end but alternating either side of the joist, leaving spaces for the "B" tile and resulting in a checker board pattern. The "A" tile are supported on the top bar of the joists by means of the top flanges formed on the tiles. As soon as the tile setter has gained sufficient headway, the metal shoes are slipped on the bottom flanges of the "A" tile. After the metal shoes are in place, tile setters proceed to drop the "B" tile in the spaces left between the "A" tile.

The floor is immediately available for the use of other trades, or concreting may be begun at once. A plank runway should be laid over the tiles for the use of buggies for hauling the concrete used to fill in between the tiles and around the steel joists. On winter operations the floor above should be set before the floor below is concreted. The usual protection of canvas enclosures and heating by salamanders may be used to prevent freezing of the concrete. The finished floor, if of concrete, can be laid later or monolithic with the slab as desired.

Pipe lines and conduits are located in the usual manner in the floor fill or below the floor construction and concealed by means of a suspended ceiling if required. Where no suspended ceiling is used, plaster may be applied directly to the bottom of the tile.

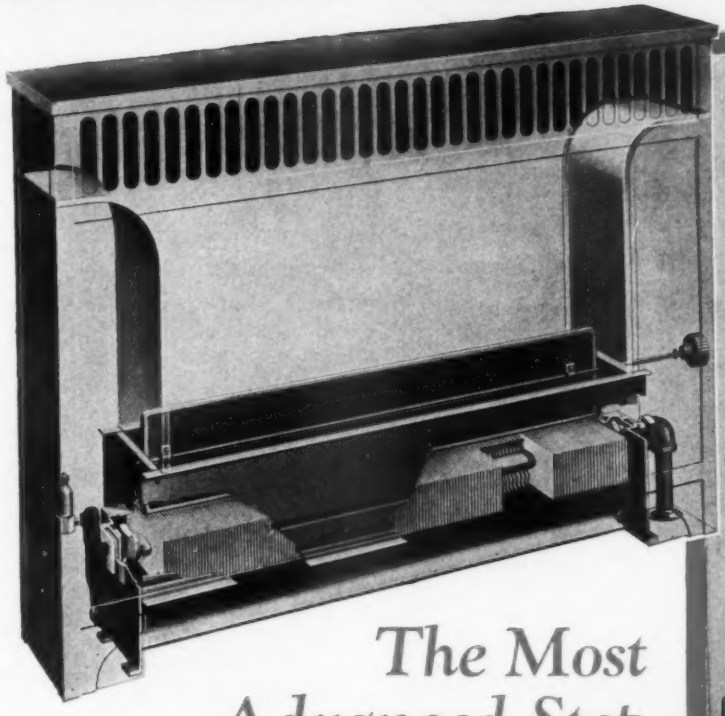
The depth of the tile is determined by the span and the floor load. It will be noted that with the exception of the concrete all of the units entering into this floor construction are prefabricated and that each unit has a predetermined location. The various units can be erected in only one way and when assembled in place the units cannot be easily displaced by workmen.

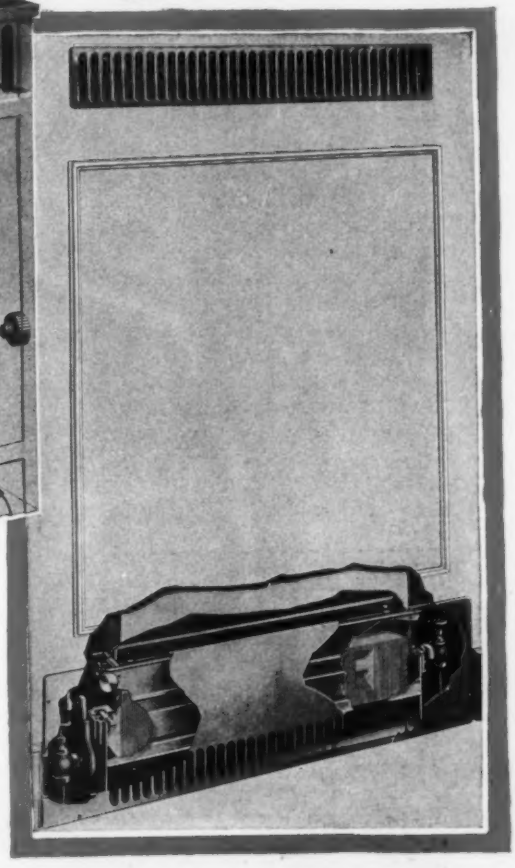
It is stated that a recent installation in Lorain, Ohio, amounted to 3,000 sq. ft. and required the placing of about 2,700 pieces of tile. The tile were set by two tile setters and four laborers in eight and one-half hours, including the placing of the metal shoes. The following day the floor was used to work upon and on the third day concrete was placed in the entire area in seven hours by seven laborers.



PORTION OF STEEL BAR JOIST AND HOLLOW TILE FLOOR CONSTRUCTION SHOWING THE ALTERNATING "A" AND "B" TILE AND THE METAL SHOE USED TO HOLD THE "B" TILE AND CONCRETE UNDER THE JOISTS. THE "A" TILE ARE SUPPORTED ON THE JOISTS BY MEANS OF LUGS OR FLANGES FORMED ON THE TOP. THE BOTTOM FLANGES OF THE "A" TILE SUPPORT THE METAL SHOE

In Wall *or* Cabinet—Circulair





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BY scientifically utilizing the principles of convection and circulation, Circulair Heat Units assure maximum, thorough and uniform distribution of heat. Unusually compact, they may be readily concealed in the ordinary wall or housed in attractive cabinets.

Note These Six Distinct Advantages

[1] *Oval Copper Tube*—straight, seamless and free from recesses—insures even distribution of heat over entire plate areas and permits free circulation of air.

[2] *Removable Panel* permits immediate access to heater and piping.

[3] *Cold-Air Deflector* increases over-all efficiency seven per cent.

[4] *Self-Contained Unit* (consisting of heater, deflector and damper), mounted in heavy casing, prevents damage in handling and simplifies installation.

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[6] *Air-Valve Return Casting*—of heavy cast bronze—allows use of siphon air valve with its consequent fuel economy and trouble-free operation.

DESIGNED and developed by Willis H. Carrier, dean of scientific air conditioning, Circulair Heat Units completely fill the requirements of modern building arrangements and make possible new standards of comfort, convenience, economy and beauty.

Illustration, top left, shows Circulair in cabinet form, making this distinctly new method of heating available to owners of existing buildings. Cabinet may be connected to present piping.

Illustration, top right, shows Circulair installed between studs of an ordinary wall.

Complete data and catalog fully describing revolutionary improvements to be found in Circulair Heat Units mailed on request. CIRCULAIR HEAT, Incorporated, 205 Central Ave., Louisville, Ky.

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BOOK NOTES

THE STORY OF ARCHITECTURE IN AMERICA

REVIEWED BY C. H. BLACKALL

IF this book did no more than to expose the sham and pretentiousness of the style which Prof. Ware used to designate as the vernacular and which is here called the Parvenu Period from 1860 to 1880, it would amply justify its creation, but it does a great deal more. Its scope includes the early architecture of this country and it is carried down to the modern skyscraper. It is a brilliant review, intensely interesting, imaginative, often sketchy and led astray by enthusiasm or contempt for unworthy results, and though avowedly written for laymen, it is really directed to the practicing architect, written by one of them and with the practicing architect's point of view. The historical portions of the book are less interesting and less keen in their analysis than the summaries of the work, influence and life of the five great architects who have made architectural history in this country—R. M. Hunt, H. H. Richardson, Charles F. McKim, Louis Sullivan and the combined efforts of Cram and Goodhue. One may not agree with the writer when he says Gothic started in 1140, and personally it is not easy to fully sympathize with his appreciation of Mr. Sullivan as one of the greatest pillars of our profession, but the book does justice from the writer's standpoint and is extremely interesting to the reader even if the historical part of it is less interesting than the biographical. There is an excellent presentation of the Columbian Exhibition—its inception, execution and influence. The Parvenu Period is treated very sarcastically and nothing is left of it, which is a view with which one may feel in sympathy while admitting that some of the work was preparing the way for the later triumphs; but when the author quotes the influence of Charles Garnier as affecting the perfectly abominable McCormick House on Rush Street in Chicago built about 1873, and puts this house on the same page with the old Boston Art Museum, one cannot help a feeling that his admiration for the highlights of our profession has blinded him somewhat to the work which was quietly going on all through that Parvenu Period or preparing the way for our later Renaissance. But the book is deserving of great credit for its free expression and for its keen appreciation of the best of our growth, and the ending of the book is typical of the point of view of the book all through:

"And now the bells and the voices that sang the requiem of a bloody and a restless past have rung in with greater shouting a new era, an era which will see with other wonders America in the fullness of her destiny; and who shall say she will not be enthroned in an architecture with which neither the glory of the Periclean Age nor the ecstasy of the thirteenth century can compare?"

The Story of Architecture in America. By Thomas E. Tallmadge, F.A.I.A. Published by W. W. Norton & Co., New York. Price $3.50.

SAMUEL CHAMBERLAIN, ETCHER AND LITHOGRAPHER

A COMPACT biography and appreciation of Samuel Chamberlain by Charles D. Childs has recently been published by Charles E. Goodspeed & Company of Boston. Readers of THE AMERICAN ARCHITECT are too familiar with the work of Mr. Chamberlain to require comment here. Probably but few, however, are familiar with his history and development as an artist of unusual ability. Chamberlain's biography is easy reading and filled with romantic instances—boyhood life in a small western lumber town, student days at the University of Washington and Massachusetts Institute of Technology, a soldier in France, a free-lance commercial artist and a traveler to any place that intrigued his pen and pencil. We are surprised to learn that it has only been since 1923 that this versatile depicter of architectural subjects has been making lithographs and that he made his first etching in 1925 while studying with M. Edouard Leon. In referring to Chamberlain's ability as a writer, Childs says, "Chamberlain has at his command an exceptional ability to make a group of words snap into line like soldiers. He marshals a series of adjectives into word formations which have the 'kick' of a French seventy-five and the same precision of aim," and in closing he offers this tribute, "Chamberlain's modesty, his first rate technical proficiency and artistic ability unite with a sincerity of purpose which will not easily admit defeat. These qualities are very happily expressed in a letter from Mrs. Chamberlain to the writer: 'His vision is so sure and trained that I have rarely seen him erase or change a line in a drawing. The same thought and care existed in his etching from the time he started studying with M. Edouard Leon in Paris, and he has spoiled or discarded remarkably few plates." The monograph also includes notes and a list of etchings and lithographs by Samuel Chamberlain.

Samuel Chamberlain, Etcher and Lithographer. *By Charles D. Childs. Bound in boards, 28 pages, illustrated. Size, 5½ x 8 in. Charles E. Goodspeed & Company. Boston, publishers. Price seventy-five cents.*

LITTLE KNOWN TOWNS OF SPAIN

WATERCOLORS AND DRAWINGS BY VERNON HOWE BAILEY

THIS book is a collection of 67 reproductions of watercolors and sketches made by a very well known and favorably considered artist who has won an enviable reputation for his rendering in pencil and crayon. Twenty-four of the plates are in full color, having been engraved and printed in France by the newest and best processes. The edition is limited to 1500 copies.

Published by William Helburn, Inc., New York. Price, $15.00.

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THE AMERICAN ARCHITECT

IN TWO PARTS · PART II · JANUARY 5, 1928

TOPICAL ARCHITECTURE SECTION

AMERICAN CHURCH CUPOLAS

SAINT ANASTASIA CATHOLIC CHURCH OF LITTLE NECK, DOUGLASTON, L. I., N. Y.

(Copyright, 1928, *The Architectural & Building Press, Inc.*)

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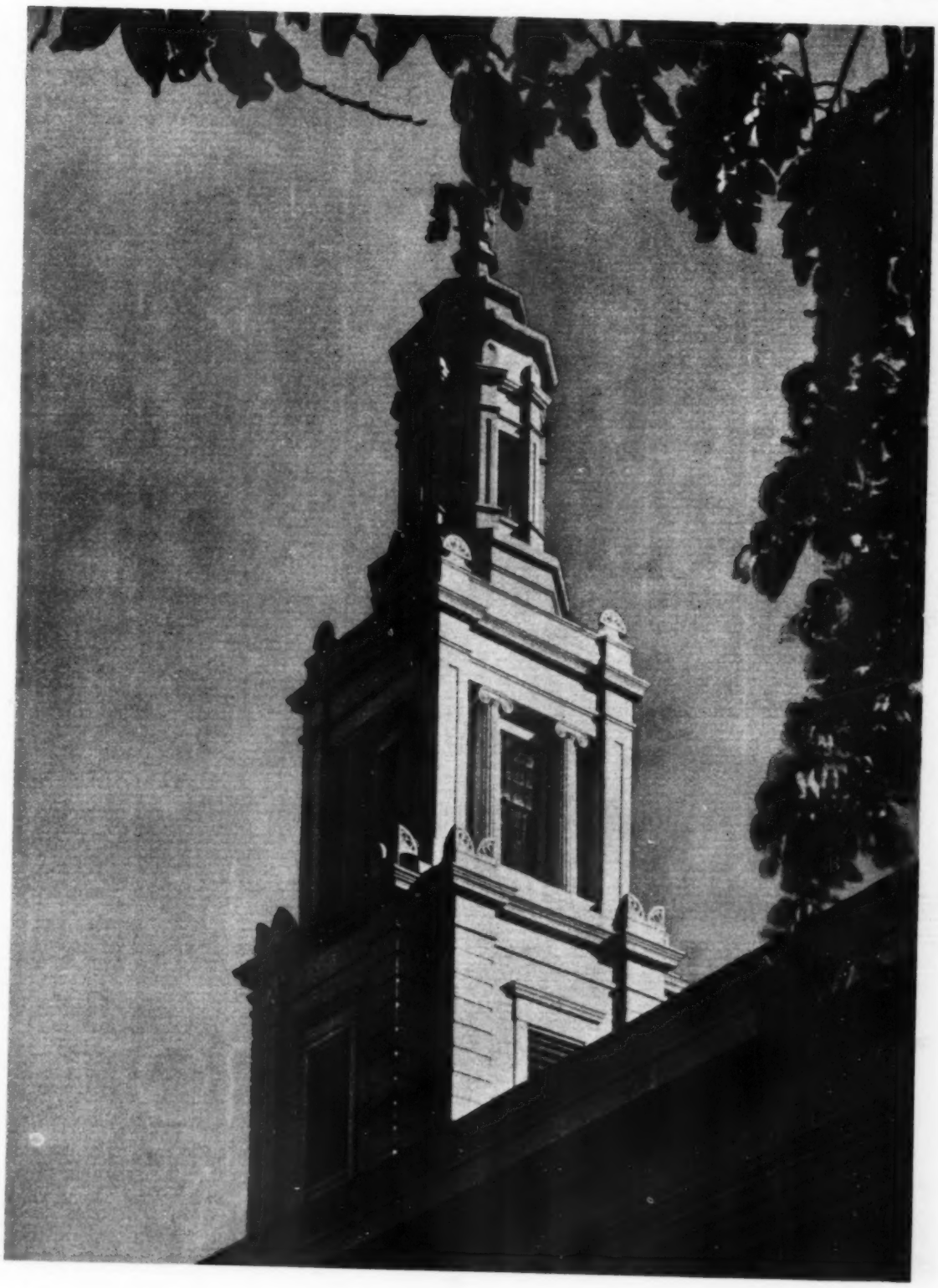
REFORMED PROTESTANT DUTCH CHURCH OF FLATBUSH, BROOKLYN, N. Y.



CHRISTOPHER WREN CHURCH, PROVINCETOWN, MASS.

CHURCH IN PROVINCETOWN, MASS.

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THE PUBLISHERS' PAGE

THE election of William H. Crocker, Editor of THE AMERICAN ARCHITECT, as an Honorary Associate Member of the New York Chapter of The American Institute of Architects, as proposed by the executive committee of the Chapter, was carried by a unanimous vote at the luncheon meeting of the Chapter, held on January 11, 1928. This honor was conferred "in recognition of the distinguished services that have been rendered to The American Institute of Architects and the architectural profession." Election as an Honorary Associate Member of the New York Chapter is shared by only three others. These are Charles M. Schwab, President of the Bethlehem Steel Corporation, Robert Weeks De Forest, President of the Metropolitan Museum of Art, and George McAneny, American Civic Administrator and Past President of the Board of Aldermen of New York City.

Just as distant fields always look the greenest, so architects in various sections of the country are apt to view the architectural accomplishments of distant cities with respect to their own with envious eyes. Domestic architecture in California has perhaps not always received the appreciation that it deserves. It is, therefore, interesting to obtain from an observing eastern practitioner his impressions of the work being accomplished on the west coast. The article by Dwight James Baum presented in this issue is timely and filled with pleasant recollections of the author's trip through California. Photographs used to illustrate the article were taken by Mr. Baum. These as well as other photographs by Mr. Baum that have been published in THE AMERICAN ARCHITECT bear witness to his ability as a photographer as well as an architect.

The sketches by Samuel Chamberlain reproduced in this issue only serve to indicate the versatility of this artist, for while no one familiar with Chamberlain's work could mistake their authorship they are, in character, a departure from the type of drawings made by Chamberlain that have been published in recent years. One of the reasons for the success of this artist has been his ability to draw correctly and in a convincing manner without loss in either freedom of movement or warmth in values. Chamberlain has an unusual appreciation of white space, economy of line and interest derived from contrasting light and dark areas. We are confident that the future sketches from Chamberlain's pencil, pen and brush to be published in THE AMERICAN ARCHITECT will be as enthusiastically received as have been those illustrated in the past.

The annual exhibition of The Architectural League of New York is always recognized by THE AMERICAN ARCHITECT as an event of the utmost importance in architectural circles. As already announced in this magazine, the exhibition will open this year on February 2 at the galleries of the Fine Arts Building. The February 5 issue of THE AMERICAN ARCHITECT will be devoted almost exclusively to illustrating the finest specimens of work exhibited in architecture and the allied arts. Now that the League is in possession of its own building, membership has increased enormously and the exhibition, too, is expected to surpass in the quality of work on view anything held in the past. The awarding of medals in architecture and the allied arts is always eagerly anticipated, and this year is no exception to the rule in this respect.

The work of Public Utility Corporations does not end with the furnishing of heat, light, and power, but must also include many items of service not specifically contracted for by patrons. The railroads, telephone companies and many others that serve the public cannot afford merely to carry passengers and freight, or establish communicating service; they must also serve their patrons in many other ways with respect to convenience, comfort, speed and with practically uninterrupted service. Publishers are in a similar position for the mere matter of publishing and editing a newspaper or other publication as well as they know how and issuing it promptly cannot be looked upon as an end. They must serve their readers to a much greater extent and serve them well.

Requests for information that come to our desk are numerous and varied. Perhaps it is data on a particular kind of plaster or paint. Again, an architect desires information on theatrical equipment, or a revolving stage, a dance floor on springs, an expert on acoustics, an architectural renderer, or construction of swimming pools. One of the unusual requests that recently reached us was for the name of a manufacturer of a device that registers at some remote point in a building the movement of a weathervane on the roof. We confess that up to that time we had never heard of a device of this kind. Within twenty-four hours, however, we furnished the originator of the inquiry with the names of two manufacturers. The device made by one firm operates mechanically and the other electrically. We were also able to give the location of an installation of each type. We believe that this is a good example of efficient service.

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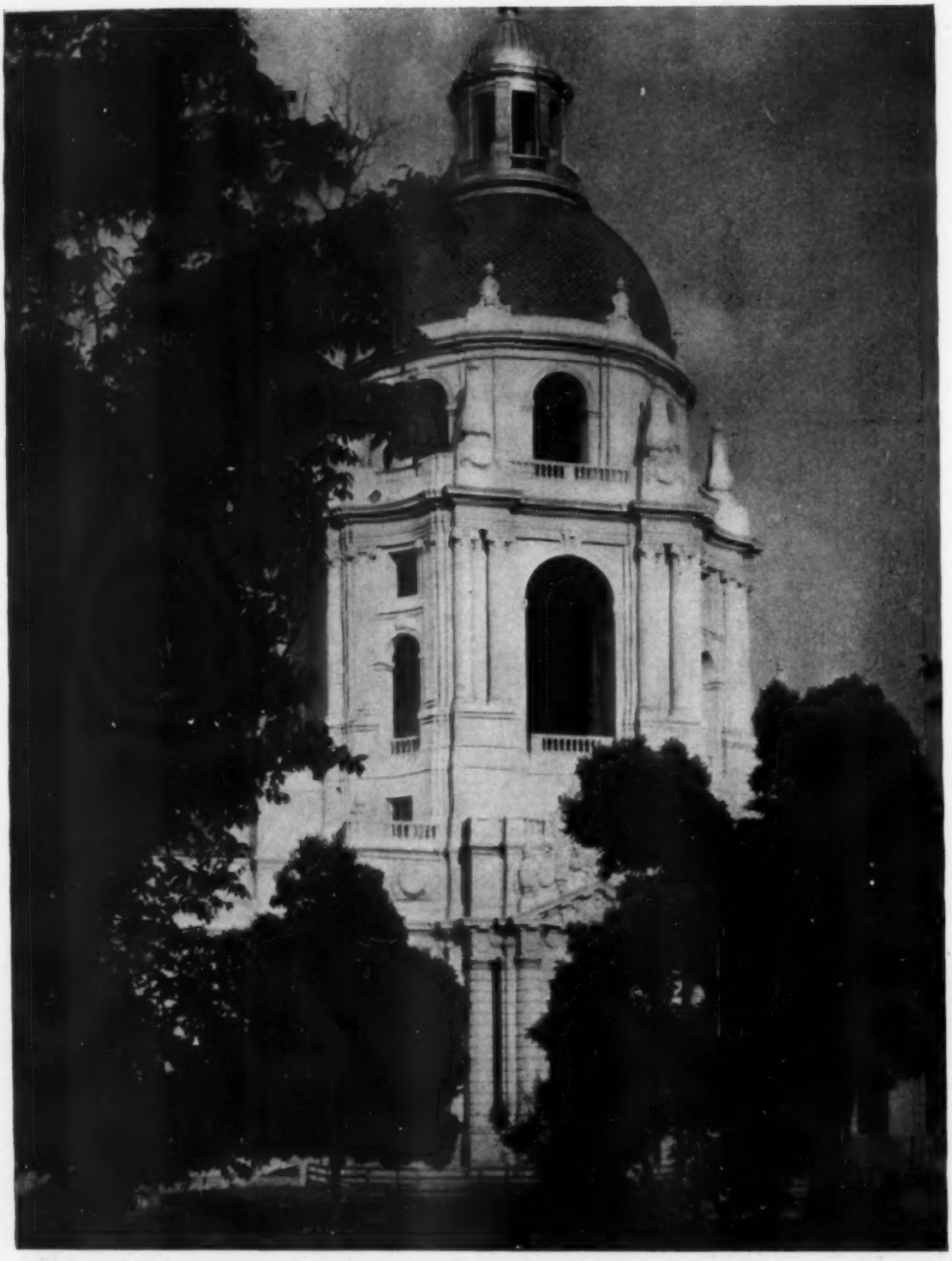

CITY HALL, PASADENA, CALIF.

BAKEWELL & BROWN, ARCHITECTS

(See leading article in this issue)

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